

A Sermon for Stage Folk

57

THE NEW YORK  
**DRAMATIC  
MIRROR**

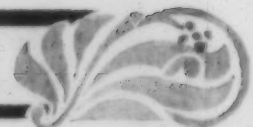


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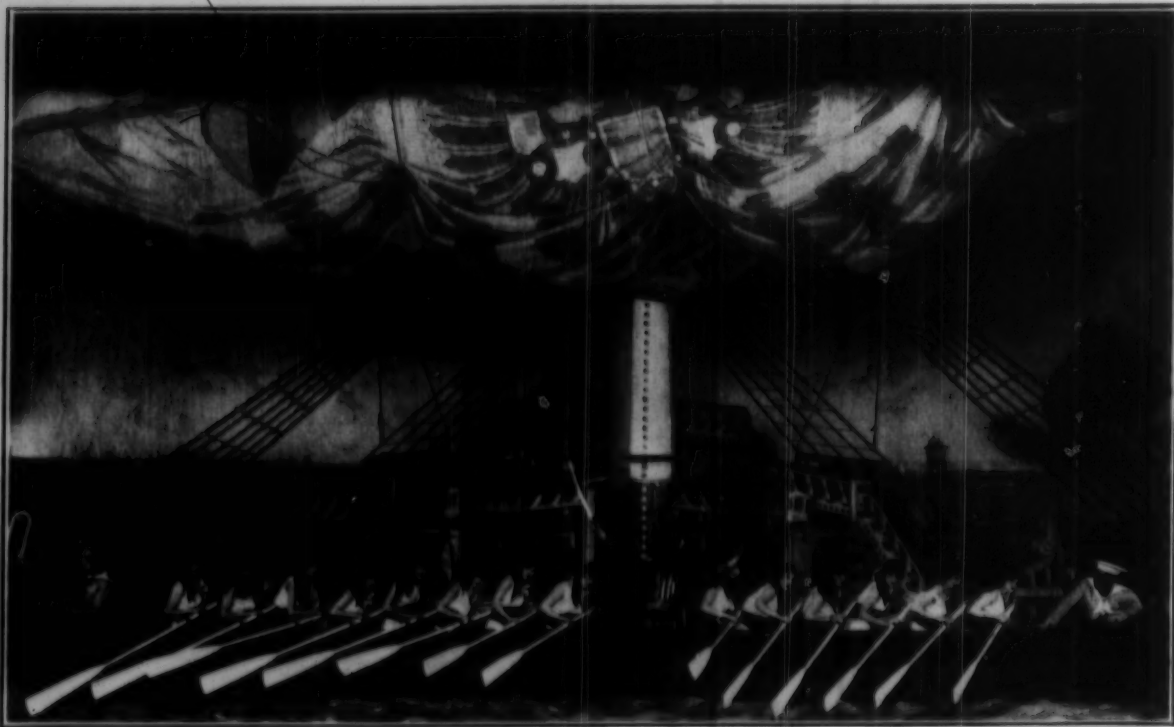
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White, N. Y.

The prettiest pirate crew that ever sailed the theatrical seas. With the Winter Garden as their port they set out each night on the bad ship "Skull and Bones." Frank Carter is their dashing captain.



White, N. Y.  
Juan Villasona as the "Padrone" in "The Fear Market" converses spiritedly with Merle Madsen who plays the part of Clelia.



© 1915, Chas. Frohman.  
Ann Murdock presents herself in an attractive picture entitled "Boots and Saddles." The scene is Central Park in the morning.



Dime & Sanford Co., N. Y.

Olive Tell will shortly be seen again on Broadway as leading woman with Lou Tellegen in "A King of Nowhere."



White, N. Y.

Oscar Shaw in his enviable position of singing to Olive Thomas in the "Ziegfeld Midnight Frolic."

SHOW WORLD FANCIES





# THE NEW YORK DRAMATIC MIRROR



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## A SERMON FOR STAGE FOLK

By JOHN LYNCH

**T**HIS is not a chronicle of friendship. Although it is perfectly true that many, many gallons of perfectly good water have gone under the bridge since first I knew William H. Thompson, I do not regard that fact as one of any particular interest to the public at large.

I think that I know Thompson well. Many times we have climbed Nigger Hill at White Plains together under the not particularly gentle guidance of the renowned William Muldoon. And those who endure suffering together are apt to stick together. Mr. Muldoon is a very wise and a very gentle man—when he is not engaged in his chosen profession of training. Then he is just a trainer and his pupils have a very keen appreciation of that fact. Afterwards, they are very grateful to him, and regard him very highly and say all manner of nice things about him. But, while the training is going on, they just obey and suffer—and then suffer some more. And—oh, yes; they do cuss a little at times, when they are very sure that Mr. Muldoon is out of hearing.

All this is by the way. It has nothing to do with my story. Look upon it as an attempt upon my part to make a somewhat strenuous introduction, and let me get on.

As everybody knows, William H. Thompson has been on the stage for many years. I do not know just how many, and I do not care. I suppose that he ought to be rather an old man—but he isn't. I don't believe that he knows how to get old. His hair may be a little whiter than it was forty or fifty years ago, and his waist line a little greater. But these are mere details. The man himself is young—young in his heart and young in his mind. And, given a young heart and a young mind, the rest of the body has nothing at all to do with the question. It happens to be, but there is not the slightest reason on earth for paying any attention to it. It is just an abiding place for rheumatism and dyspepsia and gout and other disagreeable things. And what interest has a young heart and a young mind in such foolish evidences of advancing years. Ignore them, forget them, despise them! Let them go. There place is in some home for the aged, or in some snug chimney-corner, hugging the fire. A young heart and mind cannot be expected to take more than passing interest in such senile vagaries. There are plenty of pleasanter things in the world to think about.

And that is just exactly what Thompson does. He absolutely refuses to bow down to his years. He not only keeps up with the times. He keeps a little ahead of the times. He thinks young. And that is a good deal better than being young. When one is young in body as well as in mind one stands in grave danger of being youthful. And the horror of such a fate is quite beyond the power of my feeble pen to describe.

At a very remote period Thompson made up his mind to go into vaudeville. It must have been all of ten years ago. It was in the far away days when Europe was a place to be visited, instead of a thing to say "How dreadful!" about. To believe in wireless telegraphy required a rather lively imagination in that almost forgotten era, and the

possibility of a deaf and dumb man being looked upon as a great actor was not even dreamed of. When Thompson's friends heard that he was contemplating his well-earned and well-assured position upon the regular stage and casting his lot with the acrobats and educated dogs, they rushed to him with fire in their eyes and protests upon their lips. "In. fra. dig.!" they exclaimed. "You have been called the Coquelin of the American stage; you are known as our greatest character actor! Why give all this up? Why lower yourself?" Now, Thompson was scarcely sixty at this time. Naturally he was fired with the enthusiasm and the heedlessness of youth. He declined to listen to his friends. He persisted in his determination of going into vaudeville. He stayed there until a season or so ago. And there are thousands and thousands of people in this broad land who are hoping to-day that he will soon make up his mind to return to vaudeville. Vaudeville wants him—vaudeville needs him. But what was the price he paid for his rashness? Did his temerity cost him dear? It did not. Far from lowering himself, he raised vaudeville. It was a better thing because he was in it. His clean-cut, worth-while little sketches banished mediocrity from many a weak-kneed bill. And he did not hang on to one shabby old sketch for season after season until his audiences knew the lines quite as well, if not better, than the actor. Each year he had something new and—what is far more important—something worthy. He was successful because he deserved to be successful. He asked no favors. He did his bit and drew his pay. And, let me tell you, human effort can reach no higher plane than that.

Now the motion pictures have come along and Thompson, still young and still enthusiastic, is having a try at them. Of course, he will make good. He does not know how to make anything else. I met Thompson in Los Angeles the other day. After we had shaken hands and talked of many men and a few things, I asked him the inevitable question: What do you think of the motion picture business. "It is wonderful," was the answer, "I look upon it with something very much like awe. I am learning many things from it. I feel that my experience with the pictures will be one of the most valuable things of my life."

I was impressed. Here was a man who, had he passed his life in England would most assuredly have been a Sir; had he been a Frenchman or a German would have been looked upon as a national institution, have been spoken of with affection, with respect, with reverence even (and that is a far greater thing than any mere knighthood). Still he was big enough, and broad enough, and intelligent enough to speak of motion pictures as if it were actually possible that they could teach him something. I have said that this is not a chronicle of friendship. Neither is it an interview, nor a panegyric. I have made bold to mention Mr. Thompson's name and to quote his words, more to point a moral than to adorn a tale. I think that my purpose is obvious. I want to say that the time has come for all actors to look upon the work before the camera as a serious, worth-while,

honest thing. In other words, I want them not to cheat. As Thompson has said, I want them to feel that they can learn something from the pictures.

When a man sets up for a genius he should be very certain that he possesses a large stock of goods that is sure not to go out of fashion. After all, being a genius is nothing but getting a chance to do something that is easy for you to do, but that seems very hard to all the rest of the world. This is a secret that every genius must assiduously keep. Let it be once found out, suspected even, and the genius becomes an ordinary, every-day individual earning his daily bread by his daily efforts. When one falls from a pinnacle one falls a long way. There is a certain amount of wisdom in being content to keep ones feet on the ground.

I have known actors who seem to think that the world is their oyster and that all they have to do is to pry it open and eat. They are very foolish fellows. Eating sometimes brings on indigestion and it should never be forgotten that there are several varieties of oysters. For instance, there is the British oyster, tasting like a rubber band, soaked in a solution of copper filings. Then, there is the oyster of the Pacific coast—small, leathery, unpalatable. We should be very sure of our oyster before we attempt to eat it. Instead of our swallowing the world, the world may be inconsiderate enough to insist upon swallowing us. And what once goes down the world's gullet, stays down.

All this may sound very much like preaching: it is preaching. The time for preaching is at hand. The actor of the stage is not giving of his best to the screen. He seems prone to look upon it as a mere means to an end, a money producer, an easy way of earning his living. He is making a grave mistake. The motion picture is here to stay. It will stay without him if he does not bestir himself and prove by his earnest efforts that he has brains and ambition to work, to learn, to improve. Past glories will not suffice. He must be willing to regard the acting before the camera as a new trade, a difficult trade, a worth-while trade. He must approach it with due humility and with his hat in his hand. It is better to be a good brick-layer than an indifferent sculptor. It is also more profitable.

I am not saying that the motion picture is going to crowd the spoken play off the stage. I should be very sorry to say that, and still more sorry to think it. But I do say, and I do think, that it is utterly folly to look upon the screen play as a mere transient thing, here to-day and to be gone to-morrow. It is firmly established. Its foundations are set in the secure concrete of the loyalty of thousands and thousands of patrons who have never been inside a regular theater in their lives. They constitute a force to be reckoned with. It is not wise for any actor to offer them his second best. It is always bad judgment to look upon the source of our bread and butter with anything even remotely approaching disdain.

W. H. Thompson is only one of the actors who is willing to pay deference to the actual merits of the motion picture. There are many others. Their number will increase. But they will not all

(Continued on page 5.)



## MADAME CRITIC

"PAY DAY" as a play proved to be the most intricate puzzle of the season. Whenever a new production is heralded as a novelty one becomes suspicious immediately. "What is going to be tried on us now?" expresses the general sentiment which sweeps through an audience waiting and perfectly willing to be shown. I think first-night audiences are composed of the best-natured people in town. Look what the managers and players do in asking them to be entertained by some unknown sort of play. It's a dreadful responsibility and no wonder a calm face is frequently mistaken for a severe one. It is necessary to conceal one's thoughts on an opening night. "Pay Day" required perfect control on the part of the watchers looking for the novelty, which was as carefully hidden somewhere in the depths as the proverbial oyster in a church social soup or the one cherry for which one eats an entire tart. The unique portion of "Pay Day" was supposed to lie in its alternating of films and real acting, its flash backs and "move-ons," but we have already had flash backs as to action both in the spoken and the silent drama.

Just before the curtain went up, Matthew White, Jr., told me that the Cort Theater had changed its popular description from "the theater of hits" to that of "theater of novelties." He wondered how novel we would find this new novelty, how long it would prove to be a novelty, and if another novelty would follow soon after or be kept waiting long; that since two novelties had appeared in such rapid succession, well, things usually went by threes, you see. Of course, this rule was not absolutely reliable but—To tell the truth, everybody wished "Pay Day" well. And then the puzzle began. We didn't know exactly how the authors wished us to take it. Had they explained that although the actors were playing in deadly seriousness they didn't mean a word of it and expected us to laugh our heads off, we might have been prepared, but they didn't and we wanted so much to be polite. I do believe this very thoughtlessness prevented a great many persons from enjoying themselves as much as they wanted to.

If the playwrights had added a short explanatory line to the effect that "Pay Day" is a burlesque on the silent drama, everything might have been well, but somehow we couldn't get the cue. If the story (or scenario which Vincent Serrano and Irene Fenwick were dying to act on the screen) was a travesty on some moving picture, the authors must have gone down to the nickel places for material.

I met Kelcey Allen on his way dodging the opening of "The Road to Mandalay" as I journeyed thither one evening later. "Say," said Kelcey, while Broadway stood still and waited for his short, to-the-point observation, "Do you know what has handed me the biggest laugh of the season? Why, 'Pay Day'! It's the funniest thing in town, only you people didn't seem to know it on the first night. What's the use of trying to take things seriously. 'Pay Day' is a scream, but the authors didn't know it before it was produced. They do now, though, and if they are wise they can make a barrel of money, take it from me."

I considered the real novelty of the play to be the situation where the heroine (on escaping from jail and visiting the hero-villain to make him pay for sending her there) takes her revenge in most diabolical style with a surprise which came so unexpectedly that it took one's breath. We know all about the man who persuades the infatuated girl to call at his bachelor apartment in the dead of night—that is as old as can be, but in "Pay Day" Irene Fenwick phones Serrano's wife to come home. She does so and finds the jail bird in husband's arms, whereupon wife leaves him. Then the little Fenwick, at the point of a pistol compels the hero, Serrano, to sit on the edge of the bed all night, while she stands, à la Madame Butterfly, at the window. In the morning she coolly informs him that as she is a leper, he is

now a leper, too, and he will have to go with her to the Isle of Abandoned Hope where together they will end their days. Now, I ask you, is it not unique, novel, delicious? What playwright of the most scintillating brilliancy ever thought of so sweet a revenge? Leprosy! Really, all joking aside, "Pay Day" could be made into a big laugh by being played in burlesque fashion.

Irene Fenwick should take a few lessons as to the best way to appear perfectly comfortable in trousers from dainty little, clever little Mizzi (No, I refuse to spell it *Mitzi*—it really isn't cricket—I mean Hungarian, you see) Hajos. If there is one thing which genuinely delights both men and women, it is the sight of a pair of feminine legs cavorting about in trousers. Once upon a time there was a popular



MITZI HAJOS AS POM-POM, THE BOYISH PICKPOCKET IN "POM-POM," DONS FEMININE GARB IN ORDER TO PARTICIPATE IN A DARING AND CLEVER BURGLARY.

Her Companions in Crime are, from Left to Right: Carl Gantvoort as an Apache, who is in Reality a Police Inspector; William Eville as Macache, an Ordinary Burglar; Thomas Walsh as Grolmus, an Extraordinary Burglar, and Tom McNaughton as the Unlucky Policeman, No. 13.

fancy that our American men did not approve of a prima donna or dramatic soubrette exhibiting her curves unless she bent one knee behind the other and acted as though she would be glad to get behind a bean pole or to pass through a knot hole in the floor. Of course, every one knew that she was merely pretending, because as a matter of fact, she was well aware that she possessed shapely legs and knew that everybody else knew it just as well as she did, but our Puritanical notions insisted upon the little deception as to the real state of her mind. Therefore she gave the public what it wanted. But that has become a very old-fashioned idea. I didn't realize how old-fashioned until I saw Irene Fenwick on Saturday night with her caved-in-at-the-waist, bent knees, hide-one-leg from the public attitude which was anything but pretty or graceful or suggesting the old-timed idea of modesty, and then on Tuesday night I watched little Mizzi Hajos in "Pom Pom" with her easy walk and manner. Oh, what a difference is there, my fellow-theatergoers! Exactly the difference that is to be found in so many respects between Europeans and Americans. The little Hungarian didn't attempt to twist one leg around the other in her pretended embarrassment. She didn't walk with bent knees as though she would have liked to assume the pose of Venus at the bath—only that was going a little too far—in expression of her modesty. No, Hajos behaved in the most natural manner and there wasn't the slightest trace of the suggestive, or the vulgar about anything she did either. I hope she will prove

a good example to our actresses who have to wear trousers. Mitzi did all sorts of things while in trousers. She danced and climbed a high prison wall very gracefully. She even gave an imitation of the Apache Dance in which she played the brutal Apache and no one accused her of anything except being perfectly adorable. Later on, she wore the most fashionable, dainty, pink, silk Shepherdess dress. The women were commenting upon it and wondering who had made it. Suddenly Mitzi elevated her skirts, revealing the trouser legs which she still wore and then, with hands in pockets, strolled nonchalantly about. Trouser-aspiring actresses will do well to pay a visit to the George M. Cohan Theater where another success is getting ready to be comfortable for some months to come. The first act was decidedly dull in any number of places, but the second more than made up for this failing.

Being a popular leading man or star in New York City has its advantages, but it also has its drawbacks in regard to publicity. Press agents can tell you how much easier it is to have editors print pictures of the young and pretty, or old and interesting, actress than

it is to secure space for matinee idols. It doesn't make the least bit of difference that there are still any number of girls and women susceptible to the fascination of a masculine face whose owner can act well, sing well or dress well. The editors, both of magazines and newspapers, are not interested in photographs of men. Not only have actors and press agents told me of these difficulties, but the editors themselves have frankly confessed their lack of interest in "men's pictures." If you happen to be an actor, no matter how prominent, you must have some sort of powerful influence to see occasionally your face published. This is rather hard on actors. Time and time again magazine editors and those on weekly illustrated supplements have told me that they would be glad to use pictures of pretty women, but that nobody was interested in men's pictures—not even in costume. If you have any doubts as to this statement just take a look at magazines using photographs of theatrical people. Even an unknown girl with a baby face is preferred to an actor. So, since publicity is a great help to those on the stage, this is one instance where it is better to be a woman. This is especially true of New York. On the road the editors are interested in what a man has done and are glad to give him as much space as he deserves—a mere pretty face is not such an asset.

One kindly-disposed magazine editor in declining my request to use the picture of a well-known actor, explained that in refusing pictures of actors he was merely following instructions from the owners of the magazine who never permitted them to be used except in exceptional cases when the actor happened to be a personal friend, or the friend of a personal friend. It made no difference how prominent, how clever, or how popular the actor might be. "If you have a picture of his leading woman and she is pretty—" he suggested.

"But she isn't a very good actress."

"That has nothing to do with it," he said.

MARIE B. SCHRADER.

### TURKISH DRAMA IN BERLIN

Into the midst of a somewhat sombre Berlin, says a writer in the London *Chronicle*, has come Macbuleh, or Macbule, or Macbuhle—all three versions are permissible. She is Turkish, and gives her name to a "legend," a Turkish legend, written by Baroness von Hobe, with an introduction by Carmen Sylva, and performed in Schuman's circus, with an immense display of costly properties, turbans, silk robes, red carpets, scimitars, and that deep violet magnesium light in which Oriental landscapes are bathed—as all travelers to the East know.

There were 400 supers who belonged to a regiment of the Guards, looking every inch of them Turks, a corresponding number of Berlin nymphs in gauzy veils and things, prancing about in the lilac-colored sunshine, and the most renowned actors, actresses and dancers from the best theaters lent their powers in representing Sultans and Sultanas, odalisques, harem ladies, eunuchs and slaves.





## Personal



**BROOKS.**—The death of H. Quintus Brooks snaps a link with the past for a good many people in Montreal and elsewhere, writes S. Morgan-Powell in the *Montreal Star*. For thirty years he had been a prominent and popular figure in the theatrical world of this continent. He was known better, perhaps, than any other theatrical manager, for his work as an advance agent in his earlier days had taken him the length and breadth of the North American continent. He was known as a dramatic critic in the years of THE



R. D. MACLEAN,  
As Shylock in "The Merchant of Venice."

DRAMATIC MIRROR's adolescence. He was associated with men of the caliber of Harrison Grey Fiske, Charles Frohman, Richard Mansfield, the elder Salvini, with Fanny Davenport, Irving, Terry, and a host of the great stars of yesteryear. He was a lover of opera, and nothing in all his long career gave him such pleasure as the personal direction of an opera company on an extended tour through Canada and the United States a few years ago. He never tired of telling stories of his experiences during this tour. One of the richest was about a small Western town where the company was billed to play "Lucia di Lammermoor," but could not do so, as the scenery had been mislaid en route, so gave "Il Trovatore" instead. Quintus used to produce with huge glee the notice of the performance which appeared the following morning in the local paper, and in which the writer remarked that "Lucia di Lammermoor" was magnificently rendered, but for some unexplained reason the company omitted to sing the "Sextette!" He was one of the old school of theater managers, who won and retained the friendship of all, of whom nobody spoke evil, and whose death has created a void it will be impossible adequately to fill.

**CALVERT.**—Louis Calvert, English actor in Grace George's repertoire company, has taken out his first naturalization papers and intends to make his home permanently in New York. Mr. Calvert has had a notable career on the English stage. He came here last Fall to stage "Major Barbara" for Grace George when she introduced the Shaw play to America, and he has played the part of Undershaft in all performances of that play. Previously he had been known in America for his Shakespearean productions at the New Theater.

**FROHMAN.**—Daniel Frohman will be the guest of honor at a dinner to be given in the ballroom of the Hotel Astor on Sunday night, March 26. The affair will be a testimonial to the manager in recognition of his services to the stage during his long career as a producer of plays and motion pictures.

**LARUE.**—Grace LaRue, who recently deserted vaudeville for the concert stage, will inaugurate a tour of Eastern cities at the Longacre Theater, Sunday night, March 12, under the direction of Andreas Dippel.

**NICKLASS.**—Emmy Nicklass made her debut on the English-speaking stage in Andreas Dippel's production of "Princess Tra-La-La" last week in the Apollo Theater, Atlantic City. Miss Nicklass has acted the same role many times in the original version, "Hoheit tanzt Walzer," both abroad and at the Irving Place here.

**NIBLO.**—Mrs. Fred Niblo (Josephine Cohan) is ill at the Belleclaire Hotel, Broadway and Seventy-seventh Street. Mr. Niblo is playing the role of Holliday in "Hit-the-Trail Holliday."

**NORWORTH.**—Word comes from London that Jack Norworth is collaborating with Jerome K. Jerome on a dramatization of the latter's story called "They and I." Mr. Norworth will, of course, play the principal role.

**NIJINSKY.**—Again the report is current that Nijinsky, the principal male dancer of the de Diaghileff Ballet Russe when it appeared abroad, will be seen with the company in its next New York engagement in April. It is reported that the dancer has been released by the Austrian authorities and is now in Switzerland.

**STRINDBERG.**—Mme. Strindberg, wife of August Strindberg, will give two entertainments on Sunday nights, March 12 and 26, at the Bandbox Theater. The first evening she will talk on "Strindberg as I Knew Him," and at the second soiree her subject will be "The Shrine of Art—Holocausts and Auguries," which will include personal reminiscences of Zola, Bjornson, Verlaine, Wedekind, Hauptmann and Reinhardt. Leo Ornstein will play the piano at both affairs.

**SMITH-DUNN.**—Announcement is made of the marriage of Frederick James Smith, vaudeville editor of THE MIRROR, and O'Ella Marie Dunn. The marriage took place at Tarrytown, N. Y., on Jan. 26. Miss Dunn appeared in the Shubert production of "The Blue Bird" for two seasons, playing the role of Mytyl. She was seen in "Polly of the Circus," was a member of the Poli Stock of Worcester, Mass., and last season appeared with Maude Adams in "Quality Street."

**SEYMOUR.**—Madeline Seymour, English comedienne and vocalist, who will be remembered here as a leading member of "The Girl on the Film" company, was recently married in London to Captain A. R. Kellett of the South Staffordshire Regiment.

**TOTO.**—Toto, the Hippodrome clown, is to be married. The secret of the jester who succeeded Marceline at the big playhouse, became known last week. His fiancée is Hannah Frick, one of the German skaters, who appears in the ice ballet. Toto's real name is Almando Novello.

### A SERMON FOR STAGE FOLK

(Continued from page 3)

succeed. Far from it. All the good intentions in the world will not bring success to some actors in the inarticulate drama. They lack the proper personality, the proper grace, the proper reserve. In a word, they are born to blush unscreened; they lack screen-sense. They may be very good actors on the stage of the theater, and very good fellows on the stage of life; but, on the screen, they are hopeless. In all kindness, let them be persuaded to do their posing on the streets, in the restaurants, in the bosom of their family—anywhere except before the camera. The camera is possessed of the evil eye. And I think that it also has a very bad disposition. If it refuses to be friends with you, leave it alone. It hasn't even the decency to keep its mouth shut about you. It tells all that it knows.

Do not think that I have any illusions about the film industry. It is a lusty infant, but it is still in its swaddling clothes. Even its most ardent admirers admit that it suffers sadly with housemaids' knee. Its villains are too villainous, its heroes too heroic, its heroines too saccharine. Its literature—well, it hasn't any as yet; but the pseudo article that it makes bold to have masquerade under that sacred name, is too closely related to the penny dreadful, too decidedly a blood brother of the old-time yellow-back novel. I sincerely hope and believe that all this will change. Where there is room for improvement and, incidentally, money in improvement, it is fairly safe to wager that improvement will come. But, whether it comes or not, the motion pictures are going to stay. It is the merest idle chatter to speak of them as a passing fad. Let us not forget that, when railroads were first being built, many earnest bucolics objected to having the tracks on their land because they feared that the sound of the engine would frighten their cows and cause them to show their resentment by giving sour milk.

There is a moral in this if one were only clever enough to work it out. The railroads are here, and the cows are here, and the milk is sweet—some-

times. Let every actor ponder upon this. Let him take example by such a giant of his profession as W. H. Thompson and strive to learn something from the pictures. After all, learning is all there is to living. The man who knows all, knows nothing. By watching the spider man learned to weave; by watching the badger he learned how to build a dam. The pictures have their lessons to teach. Pity the man who is too blind to see them, too opinionated to admit them, too puffed up with his own importance to rejoice in them, and—since this is a commercial age—too short-sighted to fill his own pocket by mastering their intricacies.



Viola ALLEN,  
In the Character of Lady Macbeth.

### ACTOR MANAGERS, AND WHY

(New York Letter in Toledo Blade)

One of the remarkable tendencies of the times is noted in connection with the frequency with which well-known players become their own managers and producers. Among the more prominent are E. H. Sothern, Robert Hilliard, James K. Hackett, Viola Allen, and now comes the announcement that Nazimova is to become an actress-manager. There are quite a number of others who are only nominally under other managements, but who are themselves furnishing the capital, and still others who are only playing second parts to stars who have money invested in the productions in which they are seen.

The reason is this: The big managers have been hard hit by hard times, and one after another has divested himself as far as possible of responsibilities. They have got the theatrical situation so far in their hands that they are per force compelled to furnish attractions in order to fill their houses; but wherever they can avoid assuming burdens they do so. This has had a tendency to release many excellent players, for whom the managers are unable to find the right play, or who for some other reason do not exactly meet their requirements. With some long-pending contracts have expired and have not been renewed; in other cases the actors have declined to accept smaller compensation for their services than they believe themselves entitled to. The result has been that those with the necessary resources have begun to produce their own plays. They naturally find every sort of encouragement from the booking managers, who are dependent on attractions and in a position to insure good bookings for the right kind of stars, but who are truly grateful to have others relieve them of the risks involved in new undertakings. Nazimova has been well paid in vaudeville for the past two years and has probably acquired a little fortune from her \$2,000 a week from "War Brides," which she is now willing to invest in her next starring venture. Within the next few months several other well-known players will be released under expiring contracts and will be among those to become their own managers and producers.



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# THE NEW YORK DRAMATIC MIRROR

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## ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

"The Mirror," the Representative Dramatic Journal of America.—*London Pelican*.  
 "Our Authoritative Contemporary," *The Dramatic Mirror*.—*New York Life*.

## WHY BUSINESS IS BAD

We do not believe that the unfavorable condition of the theatrical business which has developed during the past few years throughout the country is due so much to the pictures as to the short-sighted policy of some of the managers. The practice of sending inferior companies on tour has had more to do with undermining business than anything else, and we do not base our opinion so much on theory as on evidence which comes to the office of THE MIRROR week in and week out from correspondents of superior powers of observation, as well as on newspaper clippings in which the theatrical situation is discussed.

It is pretty certain that the once hallowed hall mark of New York has lost its charm with the one-night stand public. The Pittsburgh *Post* of recent date comments rather irreverently on this subject in discussing a vainglorious paragraph in a New York paper about New York's pre-eminence of judgment. It says: "As for 'a New York indorsement,' Pittsburghers are quite capable of judging the worth of any show without deferring to hetic Broadway opinion, which has rhapsodized over: piffle in numerous instances."

A correspondent in Butler, Pa., writes us: "Broadway indorsement of a production means little to us here toward the Middle West. We do not spend our money and time to go to near-by Pittsburgh to witness a performance on the strength of a New York approval alone; we must hear from other sources also. Too many New York successes have proven very unsatisfactory in our humble provincial opinion." The writer, "one of your subscribers, is in no way connected with the amusement business, but is an ardent lover of the drama, opera and motion picture."

We extract the following from a letter received from a town in Vermont, a letter which has been on the editor's desk a long time, because at a loss what reply to make. And this letter is one of a number of the same character:

As your local representative for many years, I come in contact with others, like yourself, interested in the best in dramatic art.

Even out here in the country, the best is ever welcome and the women of the local Woman's Club have asked me to write you for advice.

They are tired of lecture courses

and, as good road attractions have failed to book this town, they would like to book possibly six really good companies that would come under a guarantee from both sides.

We have had some really fine productions here in past years, good people and well presented, but it was the others that came between, promising much and leaving only disgust in their wake, that brought about poor business.

Everyone knowing New York knows the attractions are kept alive by the business of playing to *rubes*, as the traveling manager is wont to call us up here, but which he does not concede us to be when we go to see the performance in the city.

Managers in all branches of the business make this mistake and wonder why business is poor.

Here is still another from a correspondent in Lincoln, Nebraska, of recent date:

For instance the following items were given me by Mr. LOEWICK VROOM, manager with HENRY MILLER'S "Daddy Long Legs" Co., formerly with MARGARET ANGLIN. Mr. VROOM has just made his third trip through the south:

The old idea that a poor company playing one-night stands could make good has not worked out lately, while a good company get away fine. He mentioned one place where he arrived at the theater at 10 a. m. and found a number of people in the lobby waiting for tickets and the box office closed. He hunted around and finally got in touch with the treasurer, who advised him that there was no use opening up as the house was entirely sold out.

Advance paper didn't do this, he was told, but telephone conversation from one town to the next did it. It is the same way with a poor company; everyone phones his friends about it, with the result that when the curtain goes up the seats are empty. "Bad news travels fast."

In cities where he found from twelve to sixteen picture houses, he found but three or four this trip. He also found that only the houses playing feature films were doing good business; the others were merely existing.

FRANK C. LANGLEY, manager of the "Peg o' My Heart" company, has discovered that a good, small company can do big business. This is his first experience with a small company and he was of the opinion that it took a large company to do a big business.

As the season wanes, conditions in the Middle West appear to get worse in-

stead of better. One by one, the attractions playing the one-night stands are closing, and managers are complaining of a dearth of attractions. Many reasons are offered for prevailing conditions, but in reviewing the situation, FRANK E. FOSTER, the MIRROR's representative at Iowa Falls, Iowa, in the last issue of the *Opera House Reporter* says:

It's no wonder business on the one-night stands is all shot to pieces and the fellows to blame are those who persist in "gypping" the public. When one sees some of the shows on the road this season, he easily understands why the movies are so popular. On an average, we doubt if this territory ever saw a season with such a bad average of road shows. Now and then there is a bright spot, but the public has been buncoed so often that these meritorious shows get a slap and then wonder why.

These are straws that indicate a state of feeling that is far more general than is commonly believed. They indicate that the longing for good attractions has not died out, but that the public has largely lost confidence, and that managers must arouse themselves to honest efforts to restore confidence in their business integrity before they can reasonably hope to meet with encouragement, as in the old days when business was described as "booming."

## "WHO'S WHO IN THE THEATER"

A Biographical Record of the Contemporary Stage. Compiled and Edited by John Parker. Third Edition. Published by Sir Isaac Pitman and Sons, London, England.

No theatrical manager, actor or dramatic editor should be without Mr. John Parker's "Who's Who in the Theater." The third edition of which has just reached us. The book is, indeed, the most comprehensive work of its kind yet issued, containing not only biographies of everyone prominently connected with the theater in England and America, but of all the Continental stage notabilities also.

Looking through the pages we find several interesting new features, such as a list of the leading London dramatic critics; a complete theatrical and musical obituary; an extensive section given over to *Who's Who in Variety*; a record of long runs on the London stage; a compilation of the notable London productions and revivals from the earliest times to Dec. 31, 1915; and lists of the London, Paris and New York theaters with their seating capacities and names of their managers.

The work has been entirely compiled and edited by John Parker, well known in theatrical circles as a reliable authority on all matters connected with the stage.

## "HENRY IV—PART II"

Editor DRAMATIC MIRROR: A notice in your paper of a coming performance of "Henry IV, Part II," made the statement that the play had not been given in this country since 1828.

Your correspondent has evidently forgotten the American tour of the Stratford-on-Avon players—a company which did not appear in New York, but covered a large part of the country. This company headed by Frank B. Benson, included Munsey Carrington, a promising young man, whose career has been interrupted by his enlistment in the English army; Charles Calvert, and Dorothy Green, whose versatility fitted her for leading parts in this varied repertory.

This company gave the second part of "Henry IV," near a number of universities, and in Los Angeles and San Francisco.

My own programme is dated March 3, 1914, at the Columbia Theater, San Francisco. Carrington was the Prince Hal; Benson, the King; Calvert, Falstaff, and Miss Green, Doll Tear-sheet. The ensemble was good, the scenery consisted of curtains for palace scenes and usual settings for gardens and streets. The tavern scene was given with great abandon and rollicking noise, and the rest of the play was characterized by dignity and careful pronunciation.

If I am not mistaken, both the elder Hackett and Ben de Bar achieved their triumphs as Falstaff in the second part of "Henry IV," but of this I cannot speak as positively as of the performance referred to.

Your delightful paper is so free from ordinary press agent statements, that I trust this correction will be understood in the spirit with which I respect THE DRAMATIC MIRROR.

LOS ANGELES, CAL. HAROLD FRAZIER.

## FAIR AND IMPARTIAL

Editor DRAMATIC MIRROR: Sir—The fine thirty-seventh annual issue of your publication prompts me to add a word of appreciation to the many you have undoubtedly received of the value and worth of THE DRAMATIC MIRROR. It is indispensable to all who are interested in the welfare of the stage in this country. The attitude of fairness and impartiality which pervades all its reviews and criticisms enables one to regard its pronouncements as authoritative and important.

Wishing you continued prosperity and usefulness, I remain,

Very truly yours, HAROLD L. BETTER.

February 10.

## EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR's office. Questions regarding private life of players will be ignored. No questions answered by mail.]

WALTER B. FISKE, Montgomery, Ala.—Percival Knight played jockey in "The Arcadians."

H. D. M., Pittsburgh.—We regret that we are unable to locate Joseph C. Smith for you.

R. W. JOHNSON, Omaha.—Stuart Fox is appearing with William Gillette in his revivals of "Sherlock Holmes" and "Secret Service."

E. MARKHAM, Nashville, Tenn.—The name of the child who played with Mme. Bernhardt in the motion picture, "Jean Dore," is not known.

F. F. O., New Orleans, La.—Address Mr. Feliky, of the United Booking Office, Palace Theater Building, N. Y. C., regarding your playlet.

HUGH TREVOR.—In the April 14, 1915, issue, page 11, of THE MIRROR, we published a notice of Julius Sterling Morton. He died in 1902.

D. G., Omaha.—We advise you to write direct to the Castle House for the information. We do not know who is in charge at the present time.

Mrs. W. N., New York city.—"Who's Who in the Theater," compiled by John Parker, and published by Isaac Pitman and Sons, Ltd., will meet your requirements.

CONSTANT READER, New London, Conn.—William Winter can be addressed at New Brighton, Staten Island. We do not know where Charles Barron is.

READER.—We have published pictures of Alexandra Carlisle, but as she is not appearing in the city at present we cannot use one of her in a scene from "David Garrick."

CONSTANT READER, Amesbury, Mass.—We find that Willard Mack appeared in two photoplays named "Aloho-Oe" and "The Edge of the Abyss," released on the Triangle programme.

KAUFMAN, Washington.—Louis Ancker played in stock in Montreal and in "The Revolt" before joining the Hall stock in Washington. We are sorry not to be able to furnish you with further information concerning him and Miss Ives.

E. TAYLOR.—(1) "Im Weisser Roessl" ("At the White Horse Tavern") had its premiere at the Irving Place Theater, N. Y. C., on Nov. 14, 1898. In the cast were: Anna Brags, Gustav v. Seyffertz, Max Hünseiler, Add Merito, Auguste Burmeister, Franz Kierschner, Ello Colmer, Julius Strobl, Rudolph Senius, Edmund Hanno, Ida v. Cavally, Jacques Horwitz, Marie Reichardt, Lina Lohr, Auguste Frankel, George L. Bret, and Victoria Blume. (2) Pauline Frederick made her first appearance on the stage with the Rogers Brothers in Harvard at the Knickerbocker Theater, N. Y. C., Sept. 1, 1902. (3) Miss Jane Hall is the head of the Professional Children's School. The school is located on West Forty-sixth Street, just off of Broadway.

## BORN

A daughter was born in Boston, Feb. 14, to Mr. and Mrs. Joseph Allen. Mr. Allen plays the part of Jed Cusick, the expressman in "Hit-the-Trail Holiday."

## MARRIED

Mrs. Sydney Rosenfeld announces the marriage of Olive Emily de Vere, daughter of Mr. and Mrs. Harry Fecus de Vere, to Harold Wieland, on Feb. 26 in New York city. The bride is a granddaughter of Mr. and Mrs. George de Vere (Neille Mortimer).

Cleely Courtledge, well-known English musical comedy star, and Jack Hulbert, librettist, were married recently in London. Miss Courtledge appeared in the principal role in "The Cinema Star," a musical comedy, produced here under the title of "The Queen of the Movies." Mr. Hulbert was part author of the English version of the piece.

## DIED

OTLEY.—James Otley, veteran actor, died Feb. 26, at St. Elizabethan Hospital, Chicago, aged seventy years. He was born in England, and came to this country in 1869. He was connected with the theatrical profession as an actor practically all his life. In this country he played under the management of Henry B. Harris, Daniel Frohman, Augustus Thomas, Kirke La Shelle, and others and appeared in the support of Richard Mansfield, Margaret Illingworth, Hilda Spang, James K. Hackett, and Maude Adams. Eight years ago Mr. Otley retired from the stage to take up his residence in Chicago, where he conducted a school of dramatic art. He was buried at Graceland Cemetery, Chicago, on Feb. 28. Surviving him are a sister, who lives in England, and four nephews of the same name in Chicago.



# RITA JOLIVET MARRIED

Actress, Well Known on American and English Stage, Weds Count Beppi Cippiko

Rita Jolivet, well known on the American and English stage, is a bride. She is the wife of Count Beppi Cippiko, an Italian nobleman. The marriage took place several weeks ago in London. The couple are spending their honeymoon in New York.

Miss Jolivet was last seen on the New York stage in "Mrs. Bolotov's Daughters" at the Comedy Theater in November. Shortly after the conclusion of her engagement she sailed for England.

Miss Jolivet was born in Paris of French parents. She prepared for the stage in London with Mrs. Crowe (Kate Bateman), and in Paris under Madame Theuand and Madame Kolb, of the Comedie Francaise. Her childhood was spent in Paris and London, and in the latter city she made her professional debut as Beatrice in "Much Ado About Nothing," with William Poel's company. She made her first American appearance as Marsinah, daughter of Haji, in "Kismet." Recent productions in which she has appeared include "If Ignorance is Bliss," "A Thousand Years Ago," and "What It Means to a Woman." At present she is playing a motion picture engagement.

# W. A. BRADY ACTIVE

Manager to Present Six New Plays Between Now and June 1

William A. Brady, who has not made a stage production since "Husband and Wife," a drama seen at the Forty-eighth Street Theater early in the season, will shortly renew his activities. Upon returning from a trip through the South and Middle West last week, he announced that he has six new productions scheduled for this spring. Among them will be "The Man Who Came Back," by Jules Eckert Goodman; "Little Comrade," by Burton R. Stevenson; "Counting the Cost," by George Broadhurst; and a play by Owen Davis, as yet unnamed.

# BILL TO AID CRITICS

Measure Offered in Assembly to Offset Decision in Shubert-Woolcott Case

ALBANY (Special).—A bill was introduced in the Legislature on March 2 by Assemblyman Goldstein of New York to prohibit theater owners or managers from barring any person on the ground of possible criticism. The measure is intended to offset the decision by the Court of Appeals which supported the Shuberts in excluding from their theaters Alexander Woolcott, dramatic critic of the New York Times.

The bill is an amendment to the civil rights law and forbids any owner or agent of a place of public accommodation, resort or amusement, to deny to any person any of its privileges.

# NEW MUSICAL COMEDY

Shuberts to Produce "Gold for Iron" by Rida Johnson Young and Emmerich Kalman

The Shuberts have placed in rehearsal a new Hungarian musical comedy, entitled "Gold for Iron." The American version of the book has been written by Rida Johnson Young. The score is by Emmerich Kalman, best known as the composer of "Sari." Margaret Romaine has been engaged for the prima donna role while Arthur Albro will sing the tenor lead. The piece is being staged under the direction of J. H. Benrimo.

# DEATH OF JEAN MOUNET-SULLY

Jean Mounet-Sully, famous French actor and doyen of the Comedie Francaise died in Paris on March 2 at the age of seventy-five.

M. Mounet-Sully was educated at the Conservatoire and made his first appearance on the stage at Odéon in 1868. He served in the Franco-Prussian war and this later helped to make him a great national figure. In 1872 he made his first appearance at the Comedie Francaise as Orestes in "Andromaque." He played leading roles in other famous tragedies, among them being "Le Cid," "Hamlet," "Phedre" and "Oedipe Roi." He also wrote a play, "La Vieillesse de Don Juan."

# MISS TAYLOR REHEARSES

Laurette Taylor has begun rehearsals of her new play, "The Wooling of Eve," by J. Hartley Manners. Her company includes W. L. Abingdon, Ramsey Wallace, Vernon Steele, Herbert Yost, Fred Permaine, Leslie Austin, Basil West, Violet Kemble Cooper, Wynn Cannon and Winifred Fraser.

# ADOLF PHILIPP'S NEW PLAY

Adolf Philipp has completed a farce comedy in three acts, to which he has given the title of "The Masked Marvel." It will be produced the latter part of March, and Mr. Philipp will probably appear in one of the leading roles.

# "GREAT PURSUIT" MARCH 20

Joseph Brooks will present "The Great Pursuit," a new version of C. Haddon Chambers' play, "The Idler," at the Shubert Theater on March 20. "Alone at Last" now at the Shubert, will go on tour.

# "OBERAMMERGAU" IN THIS COUNTRY

Production Will Be Given in North Carolina—Walter Damrosch Will Be the Director

ATLANTA, Ga. (Special).—Fairfax Harrison, president of the Southern Railroad; Walter Damrosch, famous orchestra leader, and other prominent men, have formed a company under the name of the "National Festival Chorus Society," for the establishment of an American Oberammergau at Black Mountain, N. C.

This company was definitely formed last week at a meeting held at Black Mountain, which is a village of about 600 people, fourteen miles from Asheville, N. C., and on a branch of the Southern Railroad.

Mr. Harrison is president of the new organization, Mr. Damrosch is musical director, and S. F. Westbrook, of Black Mountain, is manager. Louis Asbury, of Charlotte, N. C., is architect.

The company will construct at once an immense auditorium, seating 8,000 people, at a cost of \$200,000. This auditorium will be the

summer center of interest for music lovers and artists in all lines of work. It will open to the public Aug. 15 of this year, and remain open during the remainder of the summer. Damrosch's Orchestra and many fine singers and actors will be there each year.

Although the project has not been officially christened the "American Oberammergau," the directors are planning to operate the place along lines similar to those followed in Oberammergau, Bavaria, where the passion plays are given, with the exception that the American production will be given annually.

Black Mountain is already quite a resort for the summer tourists, and the hotel already been made for another hotel. Others will doubtless be built soon.

NELLIE DIBBLE.

# FRENCH ACTORS COMING

Comedie Francaise Company to Tour Principal American Cities Next Fall

Jules Bois, the French playwright and novelist, arrived in this country last week to arrange for a visit to America next Fall of the Comedie Francaise company.

If negotiations are successful the organization will probably begin their season in October, producing in the French language a number of French classics and plays of modern date. In addition to New York the company will appear in Washington, Boston and Philadelphia and possibly in some of the larger Western cities. It will be first time that the company has been seen outside of France.

The season will be financed by Otto H. Kahn and other well-known men.

# GARRICK THEATER TO BE SOLD

The Garrick Theater in West Thirty-fifth street is no longer to be the scene of theatrical enterprises. The house, which has had a long and notable career, is to be sold by Mrs. Edward Harrigan, the owner of the property. Eventually it will be torn down and a business building will be erected on the site.

The Garrick was originally Harrigan's Theater and was opened in 1890 by Edward Harrigan in "Reilly and the Four Hundred." When Mr. Harrigan gave up management the house was leased to Charles Frohman who renamed it the Garrick. Recently it has been devoted to motion pictures and burlesque.

# P. W. L. CELEBRATES

The Professional Woman's League celebrated its twenty-third anniversary on Feb. 28. Speeches were made by the president, Mrs. Susanne Allen, and the former presidents, Mrs. Knowles and Mrs. A. M. Palmer. Mrs. Palmer is the founder of the League and is its honorary president. Harriet McConnell sang two groups of songs, the first series by Hallett Gilberte, with the composer at the piano, and the second group by Emil Breitenfeld, who also accompanied the singer. Mrs. Owen Kildare read a poem which she had written for the occasion. The birthday cake was cut by Lillian Russell, who had made a special trip from Washington.

# GERMANS PLAY SHAKESPEARE

The German stock company at the Irving Place Theater made a contribution to the Shakespeare Tercentenary Festival last Wednesday night with a special performance of "The Taming of the Shrew." The performance was under the patronage of the German Ambassador, Count von Bernstorff and the German Red Cross.

Direktor Rudolf Christians was seen as Petruchio, a part he played at the Goethe Festival in Dusseldorf in 1908, and Jennie Valiere acted Katherine.

# NEW PROGRAMME AT BANDBOX

The Washington Square Players will present their fourth and last programme of the season at the Bandbox Theater, March 13. The bill will be made up of four one-act plays, "Children," by Guy Bolton and Tom Carlton; "The Age of Reason," by Cecil Dorrian; "The Magical City," by Zoe Atkins, and "The Farce of Master Pierre Patelin," a sketch of unknown French authorship.

# CITY SUES HIPPODROME

Action has been begun against the New York Hippodrome corporation by the city to recover \$500 under the ordinance of March 23, 1915, prohibiting Sunday exhibitions. It is alleged that the performance at the Hippodrome on Jan. 16 was neither a lecture nor a vocal or instrumental concert, nor came under the head of "sacred or educational."

# NEW HACKETT REVIVAL

James K. Hackett and Viola Allen will revive "The Merry Wives of Windsor" at the Criterion Theater on March 13. William Furst has written special music for the production and will conduct the orchestra. The scenery is by Joseph Urban.

# "GREATEST NATION" TO CLOSE

"The Greatest Nation" will close at the Booth Theater to-morrow night. It will be followed by "Pay Day," which will be taken out of the Cort Theater, where it is now playing.

# SIX-SEVENTH PROPOSITION

Or, One-Ninth of a Week's Salary vs. One-Eighth of a Week's Salary

CHICAGO (Special).—"Experience" is doing a big business at the Garrick, and the management of the house and company determined upon extra morning matinees and other extra performances to accommodate those desirous of witnessing the play.

The actors are to be paid extra for these extra performances. The management of the show never thought of not paying for extra performances. But there is an interesting dispute on as to what is right in the matter. The management of the show contends that the regular performances of the week number nine—seven-night performances and matinees Wednesday and Saturday. The people with the company think that the regular performances of the week are six nights and two matinees, and that simply because a Sunday night performance is given in Chicago without extra pay for the players it is unfair to charge that the player is obliged to consider that performance as "regular."

In other words, the management wishes to pay for the extra matinees given at the rate of one-ninth of a week's salary for each one, while the actors think they ought to be paid at the rate of one-eighth of a week's salary for each one.

The dispute is really a phase of the six-seventh proposition. That departure in show business originated around here. It provides for the division of a week into seven days instead of six, makes a week stand where no Sunday performances are given a point where six-sevenths of the regular salary is paid, makes "split" weeks pay three-sevenths for Monday, Tuesday and Wednesday, and four-sevenths for Thursday, Friday, Saturday, and Sunday. Theatricals, a form of entertainment which originated out here also, are going into the East to some extent, and endeavoring to carry the six-sevenths proposition there which has led the Actors' Equity Association to consider action on the matter.

CHICAGO (Special).—"His Majesty Bunker Bean" will close its Chicago run at the Cort Theater on Saturday night, March 25; the show will have been here twenty weeks. The next attraction at the Cort has not been decided upon. Margaret Anglin will succeed "A Pair of Silk Stockings" at the Princess opening March 20 in a new play called "The Vein of Gold"—Rupert Hughes' footlighting of Gertrude Atherton's novel.

# NEW SHUBERT PLAYS

Rehearsals Begin of "My Soldier Boy," an Operetta

The Shuberts announce three new productions for the near future. The first will be an operetta, entitled "My Soldier Boy," rehearsals of which have begun under the direction of Benrimo, begin to-day. The score of the piece is by Emmerich Kalman and Digmund Romberg; the book by Victor Leon, who wrote the book of "The Merry Widow." The American adaptation has been made by Rida Johnson Young. The cast will include Margaret Romaine, Arthur Albro, Lawrence Leonard, Scott Welsh, Garry McGarry, Harold Vizard, Audrey Maple, Anna Wheaton, Ethel Brandon, and Fay Evelyn. It will be presented out of town in three weeks and then come to one of the Shubert theaters in the city.

Following this production the Shuberts will bring out two Spring musical shows.

# NEW SELWYN PLANS

Five Plays Already Arranged for Production Next Season

Edgar Selwyn, who recently returned from Havana, announces that the firm of Selwyn and Company is making more extensive plans than ever before, and that already five plays are being arranged for production next season. Of the list, two are farces, one by Margaret Mayo and one by Avery Hopwood; two are comedies, one by Edgar Selwyn and the other by an author as yet unnamed; and the fifth a play by Rol Cooper Megrue and Irvin Cobb.

# BALL TO AID ACTOR'S FUND

The second annual ball of the Allied Arts of the Theater for the benefit of the Actors' Fund of America will be held at the Hotel Astor on Thursday evening, March 30. It will be managed under the auspices of the Sixty Club.

# "BLUE ENVELOPE" AT CORT

"The Blue Envelope," a farce, by Frank Hatch and Robert E. Homans, will come to the Cort Theater on March 13. The cast includes Walter Jones, George Probert, Carrie Reynolds, Josie Sadler, George W. Howard, Edwin Forsberg, Beth Franklyn, Ethel Valentine, Ralph Nairn and others.

# ON THE RIALTO

Edwin Wallace Dunn, press representative for Cohan and Harris, has been inspired. Being stationed within hearing distance of George M.'s typewriter, he has caught the rhythmic waves issuing therefrom, and has set down in meter certain reasons why the "Cohan Revue" should be seen. Following is the first canto:

"If you feel a trifle blue, see George Cohan's new revue; it's the best show now on Broadway, first and last. It's full of fun and witty, it's the talk of all the city; it'll help you pass the time so jolly fast. Its melodies sublime, its lyrics full of rhyme, it's a corker, it's a pipkin, it's a peach. 'Twas written by a master, so hurry to the Astor and buy a block of seats I do beseech."

Several actors who have not yet begun to regulate their lives by Fort Lee time-clocks, were recently aroused from their peaceful slumbers by telegrams which bore the signature of Sam H. Harris. Hastily tearing them open they read the following message:

"Am sending you important special delivery letter. Kindly be on look out for same and answer promptly. Regards."

Now as many of the actors are "resting" they eagerly awaited the letters in the hope that they would offer profitable engagements in the Cohan and Harris productions. They kept to their respective homes and laughed to themselves over the seemingly remote possibility of "succumbing to the lure of the screen."

Finally the letters came but did they contain news of vacancies in "The House of Glass," "Hit-the-Trail Holiday," "The Cohan Revue" or any of the others? No, indeed. They simply reminded the reader of the necessity of his participation in the coming Friars Frolic.

(Whether lowbrow or highbrow, you're a menace either way.)  
SOME YEARS AGO

I started out to be a lowbrow. I went joyously, unashamedly to burlesque shows and vaudeville.

I laughed immoderately at the obvious jests of slapstick comedians.

Each Winter Garden first-night would find me seated near the runway.

My primitive emotions ready to be stimulated. I reveled in George M. Cohan.

(Did I care that the critics called him vulgar?)

I knew what I liked. I considered Irving Berlin greater than Beethoven.

Because Irving got the kale while Ludwig got only a posthumous fame.

No sooner, however, was I quite satisfied with my lot

As a genuine lowbrow, when some one came along—

Perhaps it was Brander Matthews—

And stated authoritatively that I was a menace to the American drama;

That the stage could never realize its destiny as long as I was allowed

To guide its policies.

# SOME YEARS LATER

I became a highbrow.

I went in seriously for uplift.

I often said to myself, the most artistic could not be too artistic for me.

I studiously attended lectures upon the new form of stage decoration,

And when Mr. Barker gave us a Reinhardt-Craig season

I became his most enthusiastic supporter.

He was leaving something to the imagination.

He was not cluttering up the stage with a wealth of detail

Like the old-fashioned Belasco.

I read plays only by the mystic Maeterlinck, the satiric Shaw, the mellifluous Mackaye.

I began to regard Diaghileff as the exponent of the "new art";

As the genius who was to continue where Wagner left off.

No sooner, however, am I quite satisfied with my lot

As a genuine highbrow when some one comes along—

It is Brander Matthews—

And states authoritatively that I am a menace to the American drama;

That the stage can never realize its destiny as long as I am allowed

To guide its policies.



# THE FIRST NIGHTER

## "THE HEART OF WETONA"

A Play in Three Acts by George Scarborough. Produced by Charles Frohman and David Belasco at the Lyceum Theater, Feb. 29.

Quannah ..... William Courtleigh  
Wetona ..... Lenore Ulrich  
John Hardin ..... John Milner  
David Wells ..... Edward L. Snader  
Anthony Wells ..... Lowell Sherman  
Mary Greer ..... Isabel O'Madigan  
Comanche Jack ..... Curtis Cooksey  
Nana ..... Ethel Benton  
Nipo ..... H. G. Carleton  
Pasqua ..... Langdon West  
Eagle ..... Chief Deer

Act I.—Scene 1.—Wetona's room in the Tribal House. Late afternoon. Scene 2.—At Hardin's house. A little later. Act II.—The same as Scene 2. A week later. Evening. Act III.—The same, several hours later. Midnight. Time, present. Place, Oklahoma.

For a second time this season a play has passed through that refining process known as Belascoism and with as admirable results as at the first occasion. Just as Mr. Belasco's magic transformed "The Boomerang" into an excellent light comedy when in other hands it might have proved but an ordinary farce, so in "The Heart of Wetona" he has vitalized a tale which on another stage would have been but conventional trap.

In its original form the play was called "The Girl" and its action revolved about the daughter of a Vermont deacon. As its melodramatic triumph of virtue over villainy was out of harmony with the serene atmosphere of New England, the locale was changed to Oklahoma and the characters were recreated to represent Indians, rangers and soldiers. In its new aspect it provides an evening of interest and suspense. So adroitly has it been staged and so expertly is it acted that the illusion of real life was always present. To gain this effect with such a venerable tale is no mean achievement in these theatrically-sophisticated days.

The story that "The Heart of Wetona" unfolds has long been popular with dramatists who write of the conflict of elemental passions. In the present the tale has been embellished with a wealth of photographic detail, and tempered into a key which makes it convincing, if not quite natural. Wetona, the daughter of a Comanche chief, has met while at school a young Government engineer. She has loved him not wisely, but too well, and when returning to the reservation, she is chosen at tribal rites to be among the vestals, she confesses her indiscretion. Her father swears vengeance upon her betrayer, who, of course, is at hand, as the obliging authorities have assigned him to teach at the academy near the post.

As it happens, the Indian agent, a man who has traveled all roads and known all kinds of men, loves Wetona with a concealed but sincere love. And it is to him that the maiden comes in her trouble. Discovered by the chief in the act of comforting her, the agent is accused of the girl's betrayal and is forced to choose between death and marriage. The latter alternative is selected, but the confusion attending the ceremony causes the girl to faint and she murmurs her engineer's name.

Thereafter, the drama discloses a general watchful waiting policy. The chief watches and waits for the moment when he can dispatch his enemy to the happy hunting ground; the agent watches and waits for further developments in the romance of the girl and the engineer; the girl watches and waits for her lover to fulfill his promises; and the engineer watches and waits for the opportunity to continue his amorous intentions. The climax comes when the agent invited the engineer to spend a night in his house. He will submit to test the girl's character in the hope that her infatuation is cured. At this point the play reaches its melodramatic intensity as it is directed.

While Indians lurk outside, they now know the engineer to be the man who the agent sits vigilant in a darkened room. The girl passes through the test successfully. She learns the true character of her admirer and rejects his advances. Thereupon events take place rapidly. The Indians, losing their patience, demand their prey. The agent parleys and attempts to save him. When the engineer sees that these plans are not to be successful, he decides to dash for his life. But the triumphant yell of the Comanches on the midnight air discloses his capture, and the play ends with the girl happy in her new found love for the agent.

The sense of Western atmosphere is skillfully suggested. In the distance can be heard the ominous howl of the tribe. Through the open door of the agent's house can be seen by day the rich vegetation of a Southwestern plain and by night the shadowy forms of Comanches in their picturesque trappings.

It is doubtful if a better balanced cast has been seen this season. Every player is perfectly adjusted to his or her role. Lenore Ulrich gave a vivid and finely sympathetic performance as the sentimental Wetona. John Milner was the very embodiment of manliness and courage as the agent, playing with a restraint and self-control that made his loyalty and self-sacrifice seem always believable. William Courtleigh contributed a forceful characterization of the Comanche chief. Powerful, stolid, vengeful, his Quannah appealed to the imagination. Despite the veneer of civilization as represented by his "store clothes," he was the Indian of

our particular story books to the life. Lowell Sherman played excellently the over-drawn part of the engineer. Some day the drama will be advanced to a state where playwrights will make their villains human in their defects. This engineer was black-hearted enough to have belonged to the Third Avenue gallery of stage portraits. Edward L. Snader was an unctuous chaplain, and Curtis Cooksey gave a good account of himself as a rough and ready rangeman.

## "THE ROAD TO MANDALAY"

A Comic Opera in Two Acts. Book by William H. Post. Lyrics by William McKenna. Music by Oreste Vessella. Staged by William J. Wilson. Produced by the Orelia Producing Company, Inc., at the Park Theater, March 1.

Ensign Tom Ballantine ..... John Roberts  
Lieutenant Steve North ..... Stanley C. Ridges  
Alphonse Viviani ..... Eddie "Cupid" Morris  
Mrs. Everleigh Fitzhugh ..... Marie Horgan  
Yvette, wife of Alphonse ..... Gretchen Eastman  
Rose Montgomery ..... Hazel Kirk  
Lily Montgomery ..... Leola Lucy  
Lieutenant Jack Poindexter ..... Frank Pollock  
Hiram Montgomery ..... Herbert Corthell  
Singh Poonana ..... Lawrence Grant

Act I.—Exterior of the Rising Moon Tea House, Rangoon. Afternoon. Act II.—Gardens of Hiram Montgomery's residence in the suburbs of Rangoon. One week later. Time, the present. Place, Rangoon, India.

Gone, gone are the glorious days when W. J. Bryan was called the "Boy Orator of the Platte," when every hamlet boasted its bicycle club, when Francis Wilson was the favorite comic opera comedian and the Orient was the locale of every musical production. "The Road to Mandalay," which brought up the rear of the avalanche of premieres last week, took us back to those days. We saw again the land of the Far East, the comedian impersonating a wealthy American manufacturer, and the sailors of the United States ready at the climate to rescue the amiable gentleman from disgrace at the hands of the local boob-bah. Had the libretto of this production equalled in merit the score provided by Mr. Vessella the novelty of returning to former musical comedy fashions would have proved more refreshing.

Fragments of ideas for which Joe Miller, Harry B. Smith, Rudyard Kipling, Henry Ford, and Herbert Corthell are responsible have been assembled into a book that is incoherent and frequently dull. But a skeleton for a good fabric is there and, producers if their eyes are rightly upon the box office, should immediately begin to breathe life into it.

Mr. Vessella, who has been known as a band leader rather than as a composer, has written a score which, while never distinctive, is always agreeable and often melodious; the orchestration is pleasing and at times delightfully ingenious; there are several people in the cast who can sing the solo numbers; the chorus in the main possesses excellent voices and there is a large orchestra under the adequate direction of A. de Novellis.

India, in the vicinity of Rangoon, is the scene of the story, and the action concerns the adventures of Hiram Montgomery, a retired molasses manufacturer of Paterson, Hiram, though attentive to such Oriental details as dancing girls, is anxious to settle down and incidentally find a mother for his two daughters. His search is not for long, as he finds in Mrs. Everleigh Fitzhugh a pretty globe-trotter, a sympathetic soul, a short-furrowed brow, and a ready attention to the girls, and the curtain falls with the temple bells pealing their happiness on the betrothed couple.

The adventurous manufacturer was impersonated by Herbert Corthell. He managed to inject some fun into the entertainment, mainly by the time-worn device of ridiculing the plot. Marie Horgan struggled heroically in the part of Mrs. Everleigh. Leola Lucy sings several songs effectively, the best among which were "Firefly" and "Heart of My Heart." Lawrence Grant imparted strength and dignity to the part of the Room.

Frank Pollock's fine tenor voice was heard to advantage in "Sail Away." Some pleasing dances were furnished by Victoria "Gaudin," a pretty miss, and Stanley "Ridges," Gretchen Eastman was an attractive picture as Yvette.

The score contained nineteen songs, a few of which, such as "The Road to Mandalay," a swinging march, was encored repeatedly. William J. Wilson, who staged the production, deserves special credit for a novel entr'acte scene at the close of the first act, showing the characters of the story on their way to Mandalay.

## CATHOLIC ACTORS' SOCIAL DAY

The Catholic Actors' Guild held a social day, Tuesday, March 7, in the Hotel Astor. Jere J. Cohan, president of the Guild, presided. The programme included addresses by James O'Neill, Fred Niblo, Donald Brian, and Mrs. Henry Miller.

## "THE PINK LADY" FOR PARIS

LONDON (Special).—C. M. S. McLellan and Ivan Caryll's musical comedy, "The Pink Lady," which played long engagements in New York and London some years ago, will shortly be produced in Paris by Fred Wright, the English comedian.

## GOSSIP

Madge Corcoran made a distinct hit in George McFarlane's play "The Heart of the Heather," which opened at the Plymouth Theater, Boston, night of March 7. Miss Corcoran is playing the part of Lady Murray. The period of the play is the year 1820, and Miss Corcoran wore a cap which she copied from a miniature of a Scotch grand aunt, and said cap also scored a hit.

Madge Kennedy is in the Sarrar Hospital, 40 West Ninety-sixth Street, recovering from an operation for appendicitis, which she underwent on Feb. 29. During her absence her part is being taken by Francine Larrimore, who once before played it when Miss Kennedy was ill.

Miss Helen Haskell has accepted an engagement with the Jefferson Theater at Portland, Me.

Mrs. Dr. F. C. Kress of Johnstown, Pa., entertained Florence Moore and principals of "The Made in America" company at her home Feb. 23. The guests assembled after the evening performance and were served with dinner, followed by dancing in the large drawing room of the Kress residence. Many local people were present and were charmed with the pleasing personality of Miss Moore. The thespians were loud in their praise of the capable manner in which Mrs. Kress entertained and gave individual thanks and appreciation to the hostess. Mrs. Kress's mother, who resides with her, is the wife of the late Fred Walz, of palmy minstrel fame, and her brother is Fred Walz, Jr., now musical director of "The Princess Tra La" company.

The Western company of "A Pair of Sixes" closed a weeks' season in Manchester, N. H., Feb. 22. Beside Oscar Flanagan, the cast included Ethel Wilson, George Leffingwell, Kate Guyon and Hardie Meakin and others.

Emanuel Reicher gave readings in English from the classic German poets and a scene from Ibsen's "John Gabriel Borkman" last Sunday night at the Neighborhood Playhouse. He was assisted by Alma Kruger.

"Hit-The-Trail Holiday" celebrated its 200th New York performance at the Harris Wednesday evening, March 1st.

"The Blue Paradise" will celebrate its 250th performance at the Casino Theater Tuesday night, March 7.

Charles H. Salisbury, for the last ten years the resident manager of the Grand Opera House at Muscatine, Ia., and who has been actively connected with the show and circus business for the last thirty years, has bought out The Kemble Hotel of Muscatine, Ia., and assumed the management of the same.

Albert J. Carroll will have an important part in the Russian pantomime-ballet, "Petrouchka," to be presented shortly at the Neighborhood Playhouse. Before the ballet performance Mr. Carroll will appear in his original dances for "Midsummer Night's Dream."

Francis Powell, who was the director for Emanuel Reicher at the Garden Theater, has returned to his home in Virginia for a rest.

Kirah Markham, who recently appeared in a dramatic sketch, "Copy," at Twelfth Night Club matinee, will support Otis Skinner next season.

Ethel Wright, who was seen in the special production of "Down Boston Way," which was produced in New Haven a fortnight since, has returned to New York.

John Cort has arranged a gala performance of "The Princess Pat" for Meriden, Conn., March 14, in honor of Fern Rogers, his prima donna. Meriden is the birthplace and home of Miss Rogers, and the engagement will be a social event of the season.

Arthur Row will give a dramatic interpretation of Maurice Maeterlinck's "Aglavaine and Selysette" at the Rindbox Theater, Sunday evening, March 19, at 9 o'clock.

The Shuberts have arranged for "The Passing Show of 1916" and "Robinson Crusoe, Jr." to be presented in San Francisco, Cal.

Alice Brady is to play a leading role in "Little Comrade," which William A. Brady will produce early in April. The play is by Burton R. Stevenson.

Al Jolson has renewed his contract with the management of the Winter Garden for another term of years.

George Neville received a judgment of \$119.50 in the West Side Municipal Court Feb. 28 from Harry First, who is a member of the "Potash and Purlmutter in Society" company.

After the third act of "The New Henrietta" at the Bronx Opera House on Feb. 24, ex-Assemblyman Patrick J. McGrath presented William H. Crane with the original prompt book in the author's own handwriting, of Goldsmith's "She Stoops to Conquer," in which Mr. Crane starred over forty years ago.

James K. Hackett will Friday night at the close of his performance in "Macbeth" at the Criterion Theater.

Kathlene MacDonell, now in "The Pride of Race," will appear next season in a play by George Parker, to be produced by A. H. Woods.

## U. T. A. HOLDS SOCIAL

The United Theatrical Association held a social afternoon at the Hotel Astor on March 3. Richard A. Purdy, president, gave an address upon the objects and activities of the association. The remainder of the programme included an address by Maurice V. Samuels, pianologues by Mrs. Susanne Westford Allen and Willard C. Moore, and songs by Anale Andrew, soprano; Anna H. Fischer, contralto, and Chief Eagle Horse, baritone.

## RICHMOND, VA.

RICHMOND, VA. (Special).—Frances Starr and her strong company presented "Marie-Odile" at the Academy of Music Feb. 25, 26, with matinee Feb. 26. Attendance good. The Boston English Opera company presented "The Bohemian Girl" at the Academy of Music March 1, matinee and night; crowded houses but very poor company.

At the Academy March 10, 11, and matinee March 11, Klaw and Erlanger and George O. Tyler presented George Arliss in Edward Knoblauch's new comedy of romance, "Paganini."

At the Lyric the following attractive bill is pleasing crowded houses day and night. Opera bouffe in miniature, "Six Peaches and a Pair," the musical romp of Mart Brook's company; Charles H. Sweet, comedian; Queenie Dunedin, comedienne; Davis and Elmore, singing and dancing; "The Thespian Dogs" an English importation from an animal act, and the usual good pictures.

In the moving picture field, the Bijou has Beale Barricade, Lewis Stone and Walter Edwards in "Honor's Altar," Mack Sennett, Raymond Hitchcock and Mabel Normand in "My Valet," Colonial: Nance O'Neill in "The Witch," Marguerite Snow and George Le Guere in "The Upstart," Isis: Rose Cushman in "The Sporting Duchess," Richard Buhler in "John's Making," William Faversham in "One Million Dollars," Odeon: "The Battle Cry of Peace," Little: Marguerite Clark in "Out of the Drifts," Victor: "From Out of the Past," "The Battle of the Sexes," "Red Circle," New: Vitagraph features, Rex: "The Girl and the Game," with Helen Holmes: "The Oval Diamond" and "Doubled Crossed."

NEAL AND MCCONNELL.

## FALL RIVER

FALL RIVER, MASS. (Special).—Academy of Music: Lyman H. Howe's "Travel Pictures," Feb. 28, 29; good attendance. The Auto Girls, March 1-4, with Carol Schroeder, Harry Seymour and James Lake; large attendance. It Pays to Advertise, March 17, 18.

Savoy, Feb. 28-March 4: Mary Pickford and the Famous Players Film company in "The Foundling"; Al. Hoyt and his company of seven minstrels, Herbert Lloyd and company of seven, Stross and Becker, Stanley and Burns, and Yoshi Japs; good attendance.

Bijou, Feb. 28-March 4: Clarence Dotson, Forrester and Lloyd, Anderson and Evans, Marguerite Snow in the photo play, "A Corner in Cotton," "Maximilian the Great," Max Orens Arabians, Walker and Ill, Barnes and Robinson, and Downes and Gomez; large attendance.

Premier: Large attendance and good bill, Feb. 28-March 4: Cabs Brothers, McKenna and La Blanche, Evelyn Joyce, Three Harmony Scamps, the Beckoning Flame and the Photoplay, "An Author," to good attendance.

Colonel William F. Cody (Buffalo Bill) celebrated his seventieth birthday in this city Feb. 28 and was busy all day answering congratulatory messages from all parts of the country, including one from Gus Holman, of Cody, Wyoming. H. F. GEE.

## CARNEGIE "TECH" ENTERTAINS

PITTSBURGH (Special).—Mr. Cyril Maude and members of his company playing in "Grumpy" were recently visitors to the Department of Invention Arts of the Carnegie Institute of Technology, at which time a matinee performance of "The Liars," by Henry Arthur Jones, was given. After the performance Mr. Maude made an informal address to the students. Earlier in the month the department had the pleasure of entertaining Mr. George Arliss.

For the benefit of a war relief fund campaign entered into by the students and faculty of the Carnegie Institute of Technology, the students of the department appeared recently in a series of one-act war plays by Kenneth Sawyer Goodson and Ben Hecht, entitled "The Hand of Siva" and "The Two Lamps."

Rehearsals have begun on a revival of Shakespeare's "Two Gentlemen of Verona." One other Shakespearean bill is to be done in April in connection with the bi-centenary celebration. Mr. J. Woodman Thompson, of the faculty, has been commissioned to design costumes for the Masque of the Newark Pageant.

FREDERIC MCCONNELL.

## CARNIVAL REIGN IN NEW ORLEANS

NEW ORLEANS (Special).—The carnival season is upon us, and thousands of strangers are within the city's gate, anticipating of the approaching festivities. The mystic organizations, Monks, Proteus, and Comas, appeared in brilliant regalia in the order named within the week, March 2-7. Ideal weather prevails, and the several theaters profited by conditions.

"Sail," an opera of some consequence and capably presented, was the attraction at the Theatre Feb. 27-March 4. Margaret Livingston in "The Lie," March 5-11.

The features at the Orpheum Feb. 28-March 5, in addition to Caroline White and Laura Selmon Hall and company as the headliners, were: Marie King, Lew Hawkins, Cook and Lorena, Henry G. Rudolph, Gardiner Trio, and the Orpheum Travel Weekly.

Fair fortune continues the attraction at the Danzhaus and the moving picture ventures throughout the city are holding their own. J. M. QUINTERO.

## DISAPPOINTMENT IN TERRE HAUTE

TERRE HAUTE, IND. (Special).—"Kick In," Feb. 13, played to poor business at the Grand. The small audiences were well repaid, however, for it proved to be one of the most entertaining shows of the season.

The long awaited "Maid in America" played two performances Feb. 29 to almost capacity. The show was a bitter disappointment, having hardly redeeming feature. The chorus was positively the worst seen here in a long time. Even Florence Moore failed to arouse a disgusted audience. Mention should be made, however, of Minerva Cloverdale and Sue and Mack for their splendid performances. This untrained, incompetent troupe is in sad need of a general renovation. It is apparently a pitiful relic of the original company. GENT BAGOOT.

## MME. VIARDA TO REOPEN SCHOOL

MADAMS Alexandra Viarda, having recently returned from a successful tour of the West, is to reopen her school of acting in the near future. The institution which will be in the nature of a boarding-school for those who care to make it such, will be located in Long Island, twenty minutes from the Pennsylvania Station. Madame Viarda will continue to give instruction in the art of easy carriage, gesture, and voice control. Enrollment can be made at her present address, 28 West Forty-ninth Street.



## ACTORS EQUITY ASS'N

Ass'n Wants Permanent Addresses of All Members—General Meeting Mar. 10

Members of the A.E.A. are most earnestly urged to send their permanent addresses to the office of the Association.



At the last meeting of the Council, held in the Association Rooms, Suite 608, Longacre Building, Feb. 28, the following members were present:

Mr. Grant Stewart, president; Messrs. Edwin Arden, Albert Bruning, Arthur Byron, Edward Connelly, John Cope, Jefferson De Angelis, Frank Gilmore, Edward Ellis, and Thomas Wise.

New members elected: Laura Arnold, Richard Carlyle, J. M. Castleman, Hugh Chivers, Madeline Delmar, James Durkin, Charles A. Gay, John Harrington, Minna Gale Haynes, Marie Horne, Benjamin Kauser, Mirza Marston, Louise Mackintosh, Beatrice Pontice, Robert Rogers, Edmund Roth, Mrs. Leona Soule.

So many complaints have come to us that the previous issues of *Equity* have not been received that this office is making most strenuous efforts to make sure that every member shall receive his or her copy of *Equity* in future. The great difficulty that we have to contend with is in securing a permanent address for so many of our members. In view of the fact that second-class matter is not forwarded by the post office without additional postage. It is not sufficient, for instance, for a member to leave general instructions, say, at the Players or Lamba Club, for all mail to be forwarded en route; he must give special instructions that second-class matter should be re-stamped and then forwarded.

In some cases the only address we have is in care of THE DRAMATIC MIRROR. *Equity* will not be sent in care THE DRAMATIC MIRROR unless we have received word that the member has left instructions with THE MIRROR to put an additional stamp and forward to wherever the member may be.

Again, we beg members to furnish us with an address where *Equity* will be sure to reach them.

We would call the attention of the profession who are thinking of becoming members of the Association, that this is a good time to come in, inasmuch as any one joining now will be considered fully paid up until May, 1917.

It is our duty to point out once more to members that the Association is not in a position to pay lawyers' fees for services rendered out of town. That would require a very large capital, indeed. The best we can do is what we have done—that is, to have an understanding with our affiliated attorneys that they should give special rates to A. E. A. members, which we believe has been done in every case. Occasionally, a member will come to the office and express great dissatisfaction at a fee that has been charged, but the fact remains that in each of these instances we have found that the complaining member has been given better terms through belonging to the A. E. A.

Another case has just been satisfactorily settled by arbitration, the arbitrator in this action being Tom Wise. It is our experience that the advantages of arbitration are rapidly being brought home to both actors and managers. In every case that has been arbitrated here, the results have been a saving of lawyers' and court fees, an amicable settlement and general satisfaction all round.

Do not forget the general meeting at the Hotel Astor, Friday, March 10, at 3 o'clock.

GRANT STEWART, Sec. Sec.

## McWATTERS-WEBB, TERRE HAUTE

TERRE HAUTE, IND. (Special).—So Much For So Much, Feb. 27, was given an intelligent interpretation by the McWatters-Webb Players. Mac Melvin, in the leading feminine role, gave an artistic performance in the early part but was inclined to over-act in the later scenes. W. O. McWatters handled the part of the young reporter in an able manner. Leslie Webb was excellent as the wealthy old man. Tom Krueger was capital as the brother and Eleanor Pocheln grasped the full meaning of the part of the young sister. Edith Bowers, as the mother, again demonstrated her versatility. Edith Gray was clever as the intoxicated girl. Other characters were capably played by Bennett Finn, Lester Howard, Victor Fletcher and Sam Miller. Careful direction was evident. Full credit is due to Bennett Finn and his assistant Victor Fletcher. The company is now in its fourth week, is playing to good business and has attained a popularity that indicates a long stay.

GANTT BAGGOT.

## PRINCESS PLAYERS, DES MOINES

DES MOINES, IA. (Special). The Princess Players in "The Big Idea," week Feb. 27, scored heavily. Robert Hyman as Richard Howard gave a splendid performance, and Fay Bainter as Elaine Howard, handled all of her opportunities with ease and is most charming. Miss Worthington, Miss Phelps, William Forestelle, Robert Brister and Mr. Halton Arthur Young all gave excellent characterization of their roles.

Miss Bainter returns to the company this week much improved in health from her two weeks' vacation.

"Father and the Boys," week March 5.

A. KAHN.

## NEW PLAYS OF THE WEEK

Julie Herne's "An Outsider," Gus. Thomas's "Rio Grande"

Miss Anglin's "The Perch of the Devil"

PITTSBURGH (Special).—Margaret Anglin in "The Vein of Gold" had its premiere at the Alvin Monday night, Feb. 28, continuing throughout the week. The play is by Rupert Hughes, adapted from Gertrude Atherton's novel, "The Perch of the Devil," and is in three acts. Margaret Anglin, as Ida Compton, is seen to splendid advantage in the humorous scenes, of which there are many, and also in the heavier ones. Otisola Nemuth, who was to have the role of Orville Blake (a lengthy and important one) was taken suddenly ill, and the same was filled by Edythe Latimer in less than one day's notice. Credit is due Miss Latimer for her enactment of the role, part of which she was compelled to read. In support of Miss Anglin were W. Lawson Butt, Mrs. Charles Craig, Jessie Graham, Carolyn Darling, Carl Eckstrom, Howard Lindsey, Walter Walker, Max Montrose, and Herbert Percy. Pittsburgh gave Miss Anglin and her new production a hearty reception. The "first-night" audience was a very fashionable one, and, although the piece ran almost until midnight, practically no one left before the end, and there was a riot of applause after each act. E. H. Southern in "The Two Virtues," March 6-11, then comes Eva Tanguay in "The Girl Who Smiles."

"Rio Grande," by Augustus Thomas, was delayed one day, owing to the non-arrival of some of the scenery and costumes from New York, and therefore it occurred Feb. 29, continuing through the week. [The premiere of "Rio Grande" occurred in Allentown, Pa., a few nights before.] The author, Augustus Thomas, was present, and made a curtain speech after the third act. [See cast and plot in Allentown report this issue of THE MIRROR.] The "first-night" gave "Rio Grande" a royal reception. "Princess Trilby" week March 6-11. Elsie Janis headlined at the Davis Feb. 28-March 4, and proved that there is none equal to her. The entire bill, in fact, was above the average, and included the Flying Martins, "The Corridor of Time," with Fred Hallen and Molly Fuller; Eric Campbell, and the sketch, "Hiram." Lillian Russell is the headliner March 6-11.

"A Fool There Was" was the attraction at the Lyceum week of Feb. 28, and although seen here several times, drew good houses.

"The Law" is announced March 6-11 by Manager Wilson.

Rose Sydell's "London Belles" drew good houses at the Garey Feb. 28-March 4, and competition continues on Liberty Avenue between the Victoria and the Academy. The Battle Cry has been very popular there ever in its third week at the Pitt.

ALLENTOWN, PA. (Special).—The first performance of Augustus Thomas's new play, "Rio Grande," was given at the Lyric Feb. 26 before a small but very select audience. The play, an excellent cast. Lois Fisher, Amelia Gardner, Frank Campeau, and Robert McWade gave splendid support. "Rio Grande" is not another Arizona, though Mr. Thomas has written well.

## BALTIMORE

"Justice" at the Academy—Ford's Closes Regular Season with "Princess Pat"

BALTIMORE (Special).—Baltimore has been strangely unfortunate in being denied the privilege of seeing any of the more important works of John Galsworthy, and the current presentation of his latest work, "Justice," which was given at the Academy Monday night before a very discriminating audience, offers an unusual chance to study this playwright from an excellent viewpoint. Neither "The Cottage in the Air" or "Strife" have been seen here, hence comparisons are not in order. "Justice," which is his premiere in New Haven, Conn., Wednesday night, March 1. It is splendidly written and presents a graphic picture of prison affairs. Messrs. Corey Williams and Ritter are the producers. The play is in four acts and three scenes. John Barranger has the role of William Felder and gives one of the best performances of his career. The cast is quite large and includes Charles Francis, Henry Stevenson, O. P. Hoggie, Thomas Louder, Wallis Clark, Walter Longren, Roper Harvey, Walter Greer, and Ashton Jones in the more important roles. The play has seventeen male roles and one female role that of Ruth Henwell, enacted by Catherine Nesbit. The play was received enthusiastically by the first-night audience.

"Princess Pat" at Ford's is the light opera par excellence. It is Herbert's greatest achievement. Eleanor Painter returned to the cast on Monday night after an absence of several weeks of rest at White Plains. It was quite apparent that her voice has been over-taxed. The orchestra of the opening performance and from an audience which packed the theater to the very roof received an ovation such as has been bestowed upon few musical or stage favorites this season.

During the week Ford's was almost completely sold out. "Treasure Island" at the Academy proved one of the genuine delights of the season. The scenic accessories, especially the Hispaniola drift, is a triumph of stage craft. Our old friend and beloved actor George Fawcett, dominated the whole performance in the character of Long John Silver, the best role he has had in years, and he plays it as only Fawcett can play such character parts. The minor roles were not especially well acted, which detracted somewhat from the balance of the performance as a whole. Business was good both in Baltimore and Washington, but the company closed its tour here on Saturday night. We understand the reason to be due to the fact that proper bookings could not be secured in the latter city, and Mr. Hopkins was unwilling to send the production on a series of one-night stand engagements. It's been a mighty long time since the Maryland offered such a thoroughly satisfying bill as was the case last week. Ruth S. Dennis, who adds one of the best headliners this theater has ever housed.

"The Passion Play of Washington Square" is a unique sketch but suffers horribly from bad timing. Alma Tall being the only member of the interesting cast not pleading guilty. The Farber Girls are slowly but surely coming into a class by themselves. John McCormack sang to an enormous house at the Lyric March 2. The Victor Records have done for McCormack what all the press work and newspaper press failed to accomplish.

With the engagement of "The Princess Pat" last week, Ford's closed their regular season.

The story concerns itself with the tragedy growing out of the intimate life enforced upon the men and women living at an army post, and the effect on these people of their surroundings both military and climatic. The principal character is Nan, daughter of Colonel Wolcott. The girl has been brought up with the soldiers. Colonel Wolcott dies early in the play, and the daughter marries his successor in command, a middle-aged colonel, rather than the man she loves. She does this out of deference for the last words of her father, which she has construed too literally. Nan believes she prefers death to the life she is living, so writes her husband. Being no longer young and a man of considerable human qualities, the story is a terrific blow to him. The sinister man of the play is brought to punishment. Nan is forgiven and restored to the place in her husband's affection which she has really always coveted.

Mr. Thomas was present to see "Rio Grande" get its start. Lou Tellegen in "King from Nowhere" played to a very small house Feb. 23. Mr. Tellegen's acting was a delight. Olive Tell played opposite to the star and charmed her audience. The play was beautifully staged. Mrs. Patrick Campbell gave us a treat of a show in "Pygmalion" Feb. 22.

John McCormack who recently filled the Lyric, was followed Feb. 18 by Evan Williams, who created a very favorable impression. With Fritz Kreisler and the Philharmonic Orchestra underlined, music lovers are getting a programme of high-class concerts. Misha Elman at the Grand Opera House (80, Bethelham) delighted a packed house. The all-star cast of "New Henrietta" is an early booking.

For daring to express an adverse criticism of a musical comedy revue your correspondent has been barred from attending performances at the Lyric.

FORD L. SHOTWELL.

NEW BRITAIN, CONN. (Special).—"An Outsider" is a four-act comedy, written by Julie Herne, and she is in the cast that produced it to the biggest house ever seen at a play in New Britain, Conn. (at the Lyric) night Feb. 28. The play is full of epigrams. It holds the audience. It is clever—not great—gratifying and full of go. Friends of the popular and capable little woman came to see the play and the author, from the big cities, New York, Boston, and Philadelphia. The stage at times looked like a conservatory. The house was rapturous. The author-actress never had a happier night in all her life.

Here is the cast: Mrs. Cortlandt Crandall, Adelaide Howard, Janice Butler, Clifford Patterson, Henry Gilroy, J. Irving White, Edith Gilsey, Dora Booth, Irving Barlow, Eugene Weber, Peter Cortlandt Crandall, Alfred Cross, Katie Murray from Pocotello, Julie Herne, Adachi, Barlow's Valet, Philip Sheffield.

The cow girl idea runs through the play. It pulsates with the verities of the West. There is a Japanese scene in the third act, to see it is to never forget it.

BOOKS.

which was extremely successful both from the box-office standpoint and the artistic side. Many of the season's best plays were seen, including Warfield in "Van Derbeek," Ditrachstein in "The Great Lover," Brandon Tynan in "The Melody of Youth," George Arliss in "Pygmalion" and most of the last season New York successes.

Mr. Charles Fox, Ford has again upheld the reputation of his playhouse and played square to the public. Beginning this week the long awaited engagement of "The Birth of a Nation" opens at prices ranging from 25 cents to \$2. This is a decided innovation for Baltimore and the outcome is most uncertain at these prices.

Jefferson DeAngelis in "Some Baby" will be seen at the Academy March 13 and March 20. Maude Adams will begin her annual engagement.

I. B. KATZ.

## ST. LOUIS

ST. LOUIS, MO. (Special).—"Young America" was seen for the first time in St. Louis at the Olympic and received the unanimous approval of the reviewers. The only difference of opinion as to in which was the feature—Miss Peggy Wood, the comely of clever children, or Janey the dog. Miss Wood has a host of friends here and was delightfully entertained during her stay. She was seen at the Jefferson Hotel's supper dance on Monday evening with Col. Roy E. Britton and party.

The success of "Love in a Toy Shop" given at the Victoria Theater the last of the week, was disturbed by the "temperamental" actions of Mrs. Huntington Smith, star of the production and local society leader, who over-acted her part, and the fact that the production and resigned from the cast. Her place was promptly filled by Mrs. Arthur Stieckner, who, by the way, comes honestly by her histrionic talent, since her mother was Marie Barrows, known to face of one of the leading stars of a generation ago.

Miss Coet Cunningham, headliner of the Columbia is a native of St. Louis, and was much admired by her old friends in her clever act, the work of her talented husband, Jean Hogue. Next week, Return engagement (Indefinite) of D. W. Griffith's film spectacle, "The Birth of a Nation."

Shubert "Town Topics" with Trine Fitzgerald, Bert Leslie and the rest, played the week.

Next week, William Faversham in "The Hawk."

Ohson. What remains to be one of the season's real events is the three performances of the Metropolitan Opera Company's "Serge De Trachstein" Ballet Russe next week.

HARRMAN.

## CIRCUIT FOR ONE-NIGHT STANDS

CORRY, PA. (Special).—The managers of theaters in Jamestown, N. Y., Warren, Titusville, Montville, Oil City and Franklin met here on March 1 and formulated a new circuit to facilitate bookings and insure bigger and better attractions than usually play the one-night stands. The plan is to book a show for a week and offer it one night in a town, setting better terms by guaranteeing a week with small houses between stands. There is only a small theater with a capacity of 700 and a small stage which prohibits the use of the same attractions that will play the above towns. A new house here under capable management would do well.

M. J. BEHLER.

## IN CANADA

TORONTO (Special).—Royal Alexandra, Feb. 21-26: "Quincy" opened, return engagement to good houses. Mr. Clifford Brooks seats, and while Percy Rush is missed as Percy, Beattie Dainty is very pleasing. "Fair of Sizes" week Feb. 28-March 4. Grand Opera House: "Winning of Barbara Worth," to fairly good attendance; company good.

Shea's: George Nash and Julia Hay in "The Unexpected"; Nina Payne and Joe Newman (Niemeyer), and Dolly Connolly and Percy Wierlich are the outstanding numbers of a very good variety bill, good attendance. Loew's: "Country Sisters" and Barnes and Robinson are a long way the best of this week's bill. Neil McKinley, who is playing a return engagement, does not appeal, coming back so quietly. Nut comedians are all right once in fifty-two weeks, but twice in two weeks they grove themselves. "Ships that Pass in the Night" has a wrong title and, except for the girl crook, the other actors were a very poor lot. Dawson, Lannigan, and Covert, three splendid dancers, are also well liked. Big audience.

Hippodrome: "Munitions," a well-written sketch, nicely acted. Little Hip, the performing elephant; Marie Rowland, comedienne, and photo film of the Divine Sarah as Jeanne D'Arc, are the best numbers; large attendance. Capry: "Twentieth Century Maids" to overflow house.

Star: "Yankee Doodle Girls," with Red Feather as Indian prima donna, to big business.

The World newspaper not long ago mentioned the fact that "Loew's" Winter Garden Theater (atop of their Yonge Street house) was to give other performances than vaudeville and were called to account by the management. This week however, "Belles of Boo-Lo," a new musical comedy, is being staged there, and boxing tournaments are advertised, so people are wondering why the "management" stated that the World was wrong.

GEO. M. DANTRON.

CALGARY, ALTA. (Special).—Grand, Feb. 21-23: Orpheum vaudeville, Three Natalie Sisters, Olga Cook, Bert Wheeler and company, Arthur Stone and Marion Hayes, Harry Green and company, Harry Hines and Gary Zora; good business. Motion pictures, "Just Out of College," Feb. 24-26.

Pantages: The Bials, Jussiers; Bial and Early, singing comedians; Little Lord Robert, Hirschoff's Russian Dancers, Williams and Rankin, cornetists, and Nan Gray, a very pleasing Scottish singer; business good.

Edmonton (Special).—Empire: Dark, Week Feb. 28-March 4: "Fine Feathers" first half, and the Edmonton Amateur Operatic Society in "A Country Girl" last half.

Pantages: Harry Touda, a remarkably clever equilibrist; Rosie Lloyd, singing comedienne; Volant and his Flying Piano, Pearson and Goldie, Hebrew comedians, and "A Holiday in Uta Island" and colored singing and dancing act; business good.

Bijou: Frank Meriton's Comedy company in "Baby Mine" and "Hot Old Time," capacity.

The United Producing Company (R. J. Lyndell and George H. Summers), which has had "Within the Law" playing Western Canada Territory for two months to big business, start their second venture next week. A company playing "Fine Feathers" headed by Jane Babcock and Jack Carrington, opening a tour which is booked for five months with a three-night engagement at the Empire, Edmonton. They have also organized a stock company to play permanently at the Empire, which from the names of players so far announced looks good. Mr. Summers has replaced John Wilson as manager of the Empire, and will besides direct all productions of the stock company. Mr. Wilson goes out ahead of "Fine Feathers." He has been manager of the Empire for the last eighteen months, and by his invariable courtesy and efforts to make all his patrons comfortable and satisfied has made a friend of every theatergoer in Edmonton.

GEOFFREY FORBES.

LEWIS, CAN. (Special).—Grand Opera House: Mrs. Patrick Campbell and a good supporting company presented "Pygmalion" for two performances, Feb. 28 and 29. Twin Road, Feb. 8 matinee and night, up to expectations.

"Daddy Long Legs," Feb. 16, 17, to large and thoroughly satisfied audiences. Harry Lauder's "The Night Before," Feb. 24, brought out a fair attendance.

"The Winning of Barbara Worth," March 1.

"The Quinners," March 2, and Cyril Maude in "Granny," March 13.

Some of the local ministers have formed what they call the ministerial alliance and have kindly volunteered to look after the morals of some of their fellow citizens. Their latest effort resulting in the cancellation of "Damaged Goods," which was booked at the Grand for Feb. 23. However, St. Thomas, about fifteen miles from here, was not so narrow minded as the play was presented there, and a special car was run from here for the accommodation of many. The action of the alliance was severely criticized by many.

C. E. A. WYMAN.

HALIFAX, N. S. (Special).—The Academy Palace presented "Man's Wife," Feb. 28 and 29. Jane Moran not only excelled in her performance, but never looked prettier. Max Ross Clarke in Egyptian dance. Martin Woodworth in songs. Nancy Currier and Jack Lewis in their songs and dances were other features of the well-acted and dramatic successes were also scored.

Sidney Toole, Louis Albion, John J. Farrell, I. H. Roberts, David Munroe, John Kane, and Sara Radcliffe.

JAMES W. PARKER.

The 23rd performance of "The Blossoming" was given at the Belasco on March 3.

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## CHICAGO

A Fool Alderman's Plan to Close Sixteen  
Theaters Will Fail—Rights, Gossip, Plays

CHICAGO, March 10 (Special).—The attempt  
made to close sixteen theaters in Chicago, as  
well as the Coliseum, which houses the Ringling  
Brothers' Circus every Spring, is hardly taken  
seriously, although it is felt that the only way  
the trouble can be avoided is by the repeal of  
an existing ordinance which prohibits theaters  
within 200 feet as the crow flies from churches,  
schools and hospitals. The legal proceedings  
were instituted by an alderman just before the  
primary, and may have had political signifi-  
cance. There is no question whatever but what  
the ordinance forbids theaters at such locations.  
Public opinion would hardly stand for the en-  
forcement of such an ordinance when no com-  
plaint was made when the amusement places  
were constructed. The First Methodist Church  
is in a business building in the heart of the  
city and is within 200 feet of the Columbia  
"burlesque" and several paying picture houses  
on Madison Street. That church rents out rooms  
to candy and cigar stores which operate on Sun-  
day and to a book store where all sorts of maga-  
zines are sold. The church is after the money  
in this instance and its Board of Directors did  
not oppose the enhancement of its value by the  
erection of the Columbia Theater. The College  
Theater is owned by a church. The American  
Theater is next door to a theological school. The  
Coliseum is next to a church which did not op-  
pose its erection. There are many circumstances  
and conditions in connection with the mandamus  
proceedings which are interesting.

Martin & Lemie leased the Western rights for  
"September Morn" last Fall and put out a  
show which kept going until the first of March  
under trying circumstances. The route was  
changed two or three times on account of a bad  
outlook ahead, and on one occasion recently the  
show laid off a couple of weeks in Kansas City  
to reorganize. The season is believed to have  
terminated rather suddenly and the end was  
caused by Rowland and Clifford, according to  
the talk around Chicago. It seems that the con-  
tracts provided for royalty to be paid promptly,  
and that on several occasions the first of be-  
hind. A few weeks ago Rowland and Clifford  
decided to put out a vaudeville version of "Sep-  
tember Morn" which was booked on the Pantages  
circuit. Martin and Lemie, holding the Western  
rights, wired Alexander Pantages that the act  
could not continue unless they were paid \$3000 a  
week royalty. When Rowland and Clifford heard  
of this the Martin and Lemie show was set down  
upon and closed, according to what can be learned  
here.

Kilroy and Britton, formerly a well-known pro-  
ducing firm, is to be revived. Will Kilroy says  
he has been avoiding producing in recent years  
because conditions were on. He sees a resump-  
tion of prosperity in the one-night stands and  
has opened an office in the Chamber of Commerce  
and will launch a company at Easter which will  
be sent to the Pennsylvania country.  
Frank Wittinger closed his business week be-  
fore last at Kenosha, Wis., and came into Chi-  
cago with his new wife, Jane Allen, who has  
been playing leads with his company for a year  
and a half. The marriage took place at Monroe,  
Wis., four or five weeks ago.

Local house managers are not always familiar  
with conditions in their towns, nor are they in  
a position to know just what plays will draw.  
Halton Powell's "This Way, Ladies," was booked  
for the Virginian Theater in Kenosha for three  
days recently and the manager cancelled it  
through the Western Vaudeville Managers' As-  
sociation, refusing to play either the tabloid or  
vaudeville under the regular arrangement. There  
was no other place to put "This Way, Ladies,"  
so Halton Powell put the piece in on percentage  
and did \$2500 more for his share than if he had  
sold out.

The Strollers' Club will hold its second annual  
revel at Power's Theater afternoon April 9.  
Frank Q. Doyle, who is chairman of the general  
committee, has taken control of the preliminary  
work, which is going rapidly along. Marcus  
Heima, of Finn and Heima, is chairman of  
the ticket committee and is manifesting a great  
interest in the work.

"Along Came Ruth," by Holman Day, will  
appear at the Victoria and Imperial, presented  
by a company being especially organized here.  
Robert Sherman secured William Hodges' great  
play "The Road to Happiness" and will  
present it on the International circuit next season.

Joe Kelvin is suffering with paralysis of the  
spine at 56 East Chicago Avenue, Chicago, and  
has applied to the Actors' Fund for assistance.  
Halton Powell is now producing "This Way, Ladies,"  
which was first tried at "A Broadway Camille," name  
changed later to "Any Man's Sister," will  
soon come to the Imperial and Victoria in Chi-  
cago and to other Star-Havlin houses.

"Making Good," a new production, which has  
been playing some week and Havlin houses, has  
failed to draw business.

The Actors' Equity Association met March 10  
at the Hotel Sherman. The Chicago meeting  
did not vote on the affiliation with the White  
Bats—that is left New York. John Drew,  
Howard Kyle, and Sam Sothern spoke. Charles  
Stevenson of "Experience," presided.  
Blackstone: "Rio Grande" opened this week.  
Grand Opera House: "Third week of 'Jane  
O' Day From Broadway.'"  
Power's: "John Drew in 'The Chief' opened  
this week."

Little: "The Charity That Begins at Home"  
is now in its sixth week.

Illinois: "Chin Chin" is in its sixth week.

Olympic: "So Long Letty" is in its fourth  
week.

Garrick: "Experience" is in its eleventh  
week.

Chicago: "Town Topics" opened Sunday.

Princess: "A Pair of Silk Stockings" is in  
its sixth week.

Victoria: "Smart Set" moved here after  
three weeks at the Grand (Thirty-first and  
State) and a week at the Imperial.

Imperial: Al H. Wilson is in Chicago, after  
an absence of twelve years, and is doing more  
than average business at outlying houses.

Cori: "His Majesty Bunker Bean," eight-  
teenth week.

The stock at the National is not doing very  
well as yet. The first bills have not attracted  
a business which is really paying, but there is  
some reason for encouragement.

E. E. MERRITT.

## MRS. WHIFFEN IN NEW JERSEY

ELIZABETH, N. J. (Special).—Proctor's Easter  
Jersey Street Theater recently had as headlin-  
ers George Sledge, Mr. Thomas Whiffen, and  
Carrie De Mar. Mrs. Whiffen broke in her new  
sketch, "Their Golden Night," a delightful  
blending of the melody of youth with the mel-  
lowness of age, by Edgar Allan Woolf.

E. M. SCANLAN.

## WASHINGTON

Ethel Barrymore Offers Her Latest, [and the  
Audiences Still Live—Other Plays

WASHINGTON, D. C. (Special).—Ethel Barry-  
more in "Our Mrs. McChesney," direct from a  
half-year success at the New York Lyceum, is  
the present week's valuable attraction at the Na-  
tional, with a noted Monday night opening.  
The capacity of the theater being tested by an  
audience of fashion and distinction, a big society  
benefit being on hand for a leading charitable  
cause. A week hence in Pittsburgh and then to  
Chicago for a lengthy Spring and Summer ses-  
sion. Next week the Dippel Opera Comique com-  
pany in the new Viennese operetta, "Princess  
Tra la La."

Edward Knoblauch, the playwright, had two  
brilliant winners of distinct success in Wash-  
ington theaters last week. "Paganini," with  
George Arliss and "Marie Odile," with Frances  
Starr. The former at the National and the lat-  
ter at the Belasco. Mr. Knoblauch, it may  
not be known, is American-born, graduate of  
Harvard, but for years has been a resident of  
England.

General Manager Edward F. Albee of the  
Keith enterprises spent Washington's Birthday  
and the week-end in this city visiting his sister,  
who resides here. Mr. Albee reaffirmed his early  
decision to give Keith's in Washington the same  
line of bills as seen at the Keith Palace Theater  
in New York.

At a recent White House reception given by  
the President and Mrs. Wilson to a distinguished  
assemblage of Senators and Representatives in  
Congress in honor of the Speaker and Mrs.  
Clark, Ignace Janis Paderewski was the mu-  
sical star of the evening.

Louis Mann, one of the best liked and talented  
of character actors, is the very attractive  
Belasco current week offering. Commencing the  
week with a large and thoroughly amused au-  
dience, Mr. Mann has a mirth-provoking stage  
vehicle in "The Bubble," fathered by Edward  
Locke. Laura Walker, Madame Auguste Ger-  
maine, George Wellington, and Ivan Miller  
were notable assistants in the play.

Next Friday afternoon at the Belasco Miss  
Hawke, the principal of the Hawke Dancing  
School for young pupils, presents an original  
story in two acts and ten scenes entitled "Do  
You Believe in Fairies?" introducing her lead-  
ing dancing classes. It will serve to in-  
troduce to the stage footlights at the age of four  
(4) years—this goes on record—of Elizabeth  
Morgan Berger, the talented young granddaughter  
of Manager Fred G. Berger, of Poli's Theater, in  
a cleverly arranged dance.

Frederick F. Schrader, editor of the New York  
DRAMATIC MIRROR, formerly dramatic editor of  
the Washington Post, spent a very pleasant  
week's vacation in this city renewing strong  
former friendships with a host of friends.

Keith's during the present week has one of  
the biggest bills, headed by Ruth St. Denis,  
assisted by Ted Shaw and other solo dancers.  
Miss Denis's share of the programme occupies  
nearly an hour presenting her best liked dances.  
The Spirit of the Sea, The Peacock, an  
Ancient Egyptian ballet of the Dam Houri,  
and the "dancé Javanese." Other features in-  
clude Wilbur Mack and Neil Walker in "A Pair  
of Tickets," Ernest R. Ball, the ballet com-  
poser, and Rae Eleanor Ball, violinist; Fred  
Hiram, Fred and Adele Astaire, and Warren  
and Templetton in "By Request."

The Poli Players are piling up the strongest  
praise that covers every member of the company.  
To the stage director and scenic artist, for the  
all round successful present week's production of  
"A Texas Steer." JOHN T. WARDE.

## CHANGE AT PLATTSBURGH, N. Y.

PLATTSBURGH, N. Y. (Special).—The Weed  
Theatrical Company have sold the Plattsburgh  
Theater to several young business men of this  
city, who have incorporated under the name of  
the Plattsburgh Theater Company. The officers  
are William Mayette, president; Wilfred Crete,  
secretary and treasurer; Frank H. LaVoie,  
manager; M. H. Farrell, assistant manager.

Mr. LaVoie is a well-known music dealer  
and one of the members of the new corporation.  
Mr. Farrell returns to the box-office, where he  
was actively interested as manager for fifteen  
years.  
Plattsburgh Theater was erected in 1893 by  
Hon. Smith M. Weed, and since that time has  
been owned and controlled by the Weed Build-  
ing Company, of which he is president. The  
original cost of the building was about \$80,000.  
The first production under the new management  
was a local talent production of "Mother Goose"  
for the benefit of the High School Athletic As-  
sociation, which played to S. R. O. The first  
travelling production "When Dreams Come  
True," appeared Feb. 28. "Princess Pat,"  
March 3. E. F. BOTSFOORD.

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## STEIN'S MAKE-UP



BROOKLYN

The Calburn Opera Co., Inaugurates a Promising Season at the Majestic

The inaugural appearance of the Calburn Opera company, at the Majestic, made with a production of "The Red Widow" was resplendent with success, and gave every promise of the company being a luminary in the Brooklyn theatrical field. The cast was composed of well-known musical comedy favorites, who were always at their best, and the manner in which they played "The Red Widow" could hardly be excelled. The company since announcing its intention of making a permanent stay at the Majestic is being referred to as a stock company when as a matter of fact it is not, being a well-balanced and organized company for the past five years, and during that time having played its long repertoire with great success. Now, however, there are many new and prominent additions which will serve to make a vast improvement over their previous work.

Robinson Newbold, who resigned his part as chief comedian in "The Road to Mandalay," was seen in the title-role, Cicero Hannibal Butts, and his work in comedy was undeniably excellent. He continuously keeping the audience in laughter with his acting and incidental jokes. Fritz Von Busing was "The Red Widow," in which part she did herself great justice, her voice being very powerful, and together with her singing partner, Forrest Huff, exhibited some fine singing. The work of Eva Olivetti and Harry Meyers was up to a high standard, as can also be said of Nella Brown and George Shields. Charles Meyers, as president of the Nihilists in Russia, was very expressive and natural in that role. Others who comprised the cast are: Gus Vaughan, Gus Buel, Julia Stafford, Marion Chase, Charles Griffen, Al. Lavy, L. Ford and W. H. Whitten.

The staging of the production was done by Henry Jones, who for many years served in that capacity of work for Henry W. Savage and Company. Mr. Frank Manderville hardly needs any introduction, but he is not to be denied of mention for the way in which he led his fine orchestra. In all it was a very good performance that would have done any company credit.

Next week Florence Webster will make her Brooklyn debut as leading lady in the "Firefly." Miss Webster alternated in singing the leading role in "Naughty Marietta" with Madame Trentini and her voice was then commented upon as being of high caliber. In addition Mr. Callahan, manager, gave a short address in which he outlined the policy of the house to be devoted exclusively to light opera and musical comedy. Following the "Firefly" "The Spring Maid" will appear, and great interest is taken when they will produce the popular light opera. "Robin Hood," for when Mr. Callahan announced his intention of producing this play, he was greeted with applause. Brooklyn has now a great opportunity of seeing excellent musical productions at very reasonable prices, and judging from the stars of the audiences this week, the new enterprise is bound to meet with success.

"Daddy Long-Legs" got a warm reception at the Montauk following the long engagement of "The Birth of a Nation." Business as predicted, continued to be excellent. Next week, "Some Baby."

Billy Burke in "Peggy" featured at the Triangle with other good Triangle plays. The house is winning Brooklyn's foremost screen attractions with excellent success, and their programme is highly enjoyable, not to mention the symphony orchestra of forty pieces.

The Halsey still continues to feature latest Triangle successes to good advantage.

ROBERT J. MEERKING.

INDIANAPOLIS

INDIANAPOLIS (Special).—The Boston Opera company, with the Pavia Ballet Russe, played a short but brilliant engagement before large and highly appreciative audiences at the Shubert Murat Feb. 8, 9. "Madame Butterfly," "L. Puccini," and "La Boheme" were given. "The Battle Cry of Peace" opened Feb. 15 to large enthusiastic audiences, and now, in its third and last week continues to draw well. "A World of Pleasure" March 7, 8; Harry Lauder matinee and night, March 13; "Princess Pat" March 16-18.

May Robson came back with her always lovable "Aunt Mary" at English's, and closed her engagement with two performances of "The Making Over of Mrs. Matt," in which she was seen to such splendid advantage here several seasons ago under a different name. Jack Storey, a Franklin, Ind., boy is still playing juvenile leads, winning new friends as well as pleasing old ones as in former visits here.

"Watch Your Step" played to S. R. O. houses at all four performances Feb. 10-12, and while Mrs. Vernon Castle was the big drawing attraction, it being her first visit here since she became famous. Howard Granville, Frank Tinney and Harry Kelly as well met with an enthusiastic reception. "The Follies of 1915" played to a week of capacity business Feb. 14-19. Then followed a return engagement of "The Birth of a Nation" Feb. 20, for two weeks, making five weeks in all to fine business. "Bohemian Girl" matinee and night, March 8; "Twin Beds" March 9-11 (return); Julian Eltinge in "Cousin Lucy" March 13-18.

Keith's offered a festival bill of ten acts week Feb. 14, which included among others Hallen and Fuller in come back act that pleased; Craig Campbell with his beautiful tenor voice; Mlle. Vadie and company in classic dancing, and others. On Saturday morning of that week Manager Hastings gave a big theater party to the newsmen and carriers of the Indianapolis News, one of the largest and most successful he has ever given. The regular bill was presented. Week Feb. 21: Sarah Padden in "The Little Shepherd of Bargain Row," Mary and Marie McFarland Mullen and Cogan. Moran and Wiser were favorites. John McIntyre not to be missed for the laughs at Keith's Feb. 28-March 4 in "The Hat Salesman"; Van and Schenck, singers; went big, as did Dooley and Sales in just nonsense. Business continues good.

PEARL KIRKWOOD.

Justine Johnson will meet ACTORS

in his new Exchange Building, at 20 WINCHESTER STREET, BOSTON  
The heart of the theatrical district.

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44th E. of B'way. Phone 3623 Bryant. Evs. 8.15. Mats. Wed. & Sat. 2.15.  
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LAST 2 WEEKS

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Evenings, 8.15. Matinees Wed. and Sat., 2.15.  
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ALONE AT LAST

A Viennese Operetta  
By Franz Lehár, Composer of "The Merry Widow"  
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By Amelie Rives (Princess Pierre Troubetzkoy)  
With a Distinguished Cast.

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The Greatest Nation

By Marian Creighton and William Elliott.  
Exceptional Cast.

"LAND O' NOD" IN SYRACUSE

SYRACUSE, N. Y. (Special).—The Harmony Circle made a big stir, Feb. 22-26, in "Land o' Nod" at the Empire. The Harmony Circle is a worthy organization. Its mission is to relieve suffering women and children. The play is for this benefit, and everything in the line of stage and hall amusement was given. All the popular dances were done. The talent is home-made, and the event was the glory of the city. Frederic George managed the performance.  
Empire, Feb. 7-19: "Birth of a Nation"; "Cock o' the Walk." March 1: fair business.  
FREDERICK E. NORTON.

AT OTHER HOUSES

Laughter was the keynote of "Some Baby" at the Bronx Opera House last week. Jefferson De Angelis as the featured funmaker, furnished theatergoers with a farce in its most satisfying form. Mr. De Angelis's first entrance was the signal for ripples of laughter that blew into a gale of uncontrolled merriment during the action of the play due to his inimitable bits of grotesquery that give his part high color. Edna May Oliver, W. Wayne Lynton, Jack Gardner, Winifred Wellington, Jeannette Despres, Norah O'Connor, Robert Webb Lawrence, John Keefe.

NEW YORK THEATERS

EMPIRE Broadway & 40th St. Evs. at 8.30. Mats. Wednesday and Saturday at 2.20.

MAUDE ADAMS In J. M. Barrie's comedy

The Little Minister LAST TWO WEEKS

LYCEUM W. 43th St. Evenings at 8.30. Matinees, Thursday and Saturday at 2.20.  
CHARLES FROHMAN, Manager  
Charles Frohman and David Belasco present

THE HEART OF WETONA By George Scarborough.

LIBERTY Theatre, W. 42d St. Evs. at 8.15; Mats. Wednesday and Saturday at 2.15.  
KLAW & ERLANGER, Managers  
Charles Frohman presents

JULIA SANDERSON DONALD BRIAN JOSEPH CAWTHORN

In the Musical SYBIL Play

GEO. COHAN'S

KLAW & ERLANGER, Managers  
Henry W. Savage offers

Mitzi in Pom-Pom

With TOM McNAUGHTON and 50 other fun makers, in the new comic opera by Anne Caldwell. Score by Hugo Felix. Settings by Jos. Urban.

REPUBLIC W. 42d St. Evs. at 8.30. Mats. Wednesday and Saturday at 2.20.

COMMON CLAY A new American play in 3 acts and an epilogue, by Clyde Kinkaid, with

John Mason and Jane Cowl

And an All Star Cast.

Longacre Theatre, W. 43th St. Phone Bryant 23. Evs. 8.30. Mats. Wed. & Sat., 2.30.

Leo Ditrichstein

In his comedy triumph

THE GREAT LOVER

By Mr. Ditrichstein and Frederic and Fannie Hatten.

FULTON 46th St. W. of Broadway. Evenings at 8.15. Matinees, Wednesday & Saturday, 2.15.

The Melody of Youth

A Romantic Irish Comedy by Brandon Tanny.

SALT LAKE CITY

SALT LAKE CITY (Special).—The Salt Lake Philharmonic Society gave a high-class concert to a large and appreciative audience at the Salt Lake Theater Feb. 29. The main interest centered in a new musical composition by a Utah young man still in his twenties, B. Cecil Gates. The work is called "Festival Overture" and showed rare talent. The critical audience gave it a most cordial reception. Otto King received an ovation for his excellent rendition on the "cello of Massenet's Scenes Pittoresques (second movement). Lester Hinchcliffe, a new Utah pianist, received a warm reception for his concerto No. 5, E flat, Beethoven.  
C. E. JOHNSON.

NEW YORK THEATERS

New Amsterdam Theatre, W. 42d St. Evs. 8.15.

Matinees, Wednesday and Saturday, 2.15.  
KLAW & ERLANGER, Managers  
Charles Frohman, Klaw & Erlanger present

Elsie Ferguson Margaret Schiller

with a carefully selected cast in Hall Caine's "best enthralling play"  
At the Empire, beg. March 20.  
Beg. March 14—SIR HERBERT TREE

GAIETY Broadway and 46th Street. Evenings at 8.15. Matinees, Wednesday and Saturday, 2.15.

MRS. FISKE Ersiwhile Susan

By Marion De Forrest  
Founded on Helen R. Martin's Novel, "Harnabotta"

BELASCO West 44th St., Eves. 8.30. Mats., Tuesday, Thursday and Saturday 2.30.

The Boomerang

"Booms laughter market."—Eve. Mail.  
By Winchell Smith and Victor Mapes

HUDSON W. 44th St., near B'way. Evenings at 8.30. Matinees, Wednesday & Saturday 2.30

The Cinderella Man

A new comedy  
By Edward Childs Carpenter

CANDLER 42nd St., near B'way. Evenings, 8.15; Matinees, Wed. & Sat. 2.15

THE HOUSE OF GLASS

A new play by Max Martin.

ASTOR Broadway and 45th St., Evs. 8.10. Matinees Wednesday and Saturday at 2.10.

The Cohan Revue 1916

ALL STAR CAST  
A musical crazy quilt, patched together and threaded with words and music.

By GEO. M. COHAN

HIPPODROME Management, CHARLES DILLINGHAM

HIP-HIP-HOORAY

10 Musical Comedies in One. BOUSA AND HIS BAND 100 Novelties, including The Ice Ballet Sensation FLIRTING AT ST. MORITZ  
Evs. 8.10 & Sat. 1.50 Daily Mats. 1.15  
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Staged by R. H. Burnside  
Sunday Night—BOUSA AND HIS BAND and "Hip" Novelties

B. F. KEITH'S PALACE Broadway and 47th St. Mat. Daily at 2.35-50-75c. Every Night 25-50-75-1.00-1.50.

IRENE FRANKLIN MAURICE and FLORENCE WALTON DOLLY SISTERS, ALBERT WHELAN MASON and KEELER

DOOLEY and RUGEL, CARL McCULLOUGH DONG FONG GUE and HARRY HAW

"THE ACT BEAUTIFUL"



# NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department



THE FAMOUS DENHAM STOCK COMPANY, DENHAM THEATER, DENVER, COLO.

Photo by Wiscoll, Denver.

From Left to Right: Miss Eva Lang, Jack Trainor, Mina Davis, Edward Robson, Catherine Dupont, Clare Hutton, Marie Hudson, Frank Denithorne, John Halliday (Lead), Harry Keefe, Adele Bradford, Arthur Holman, Mrs. Deshon, Jack McCabe, Marjorie Foster, Harry Allen, Miss Lang (Leading Lady).

The history of the Denham Stock company, of Denver, is unique in the profession. We are indebted to THE MIRROR's indefatigable correspondent in Denver, Mr. Frederick D. Anderson, for the information following: The Denham Theater opened with a stock company under the management of O. D. Woodward on Nov. 7, 1913, and has not been dark a single night since. Over 1,025 performances have been given by this company, which is the record for continuous run by the same company in the same theater. "Outcast," week of Feb. 27, marked the 129th week, of which productions all but ten have been directed personally by Mr. Woodward. Five members of the opening company remain to-day. There have been two leading men, Carl Anthony and John Halliday. The leading women have been Eva Lang, Catherine Conntiss, Alice Fleming, and Grace Huff. The following visiting stars have been presented: Otis Skinner, Helen Ware, Mary Boland, Florence Roberts, and Maude Fealy. The Denham was the first company to present the following plays in stock: "Madame X," "The Round Up," "Kismet," "The Girl and the Pennant," and "On Trial." No other stock company has yet attempted "Kismet" or "On Trial." The company has had "Madame X" and "The Round Up" twice each.

## The TICKER

THE MIRROR takes more than usual pleasure in directing the attention of the profession, especially those engaged and interested in stock, to the picture across the top of this page of the banner stock organization in point of continuous service. The history of the company appears under the names of the members. It is concise, but it covers a lot. Our correspondent in Denver, Mr. Frederick D. Anderson, tells the story of the organization with which he is familiar. Mr. Anderson is one of THE MIRROR's "Old Guard" that has kept the profession of the country in touch with the theatrical events in the country for thirty-eight years. Stock managers will find in Mr. Anderson's sketch of the Denham company material for thought. The manager of the Denham company is worthy of the place he has filled so long. We repeat what we have said in several issues in the last twelve months, that stock, composed of the right people and managed by brains, will pay anywhere in this country.

### HIPPODROME PLAYERS, ST. LOUIS

ST. LOUIS, Mo. (Special).—The Hippodrome Players, headed by Gene Lewis, Olga Worth, and Francis Sayles, opened an indefinite season of stock at St. Louis' most beautiful theater, the Hippodrome, on Sunday, Feb. 27. The slogan, "The plays that made Havlin's famous," explains exactly the policy of the new company. Melodrama will be produced exclusively. The opening play, "The Plot Against the Czar," was well received by two capacity houses on Sunday, and from every indication the company will enjoy a long run at St. Louis only down town stock theater. Gene Lewis and Olga Worth handled the leading roles in an excellent manner, and were well supported by a large cast, including Francis Sayles, Earl Ross, Vincent Dennis, Will Eckles, Hal Plumb, Earl Higley, Fred Humphrey, Will Cressman, Eugene Driscoll, Marie Van Etten, Cora King, and Franc Dale. The play was handsomely mounted and costumed, reflecting great credit on Stage Director Sayles. Next week, "Convict 666."

### "THE ROSARY" IN STOCK

MONTREAL (Special).—"The Story of the Rosary" is an ambitious undertaking for a stock company requiring as it does an exceptionally large cast and very elaborate scenery, but the performance given by the Driscoll Players at His Majesty's, Feb. 29-March 4, is deserving of hearty commendation. All members of the large cast acquitted themselves capably, and some gave exceptionally good performances. Olive Templeton appeared to advantage in the role of Venetia and Mr. Dix made a spirited Captain Romain. Arnold Atsworth gave a clever characterization of Karl La Rose. Mr. Smith, a new member of the cast, did well as the villain Captain Phillip, and William Webb was admirable as the Priest. Miss D'Arcy was a dignified Mother Superior, and Miss Preston was a bright and sprightly ingenue. "Mam'zelle," March 6-11. W. A. TREMAYNE.

### PALACE PLAYERS, MANCHESTER

MANCHESTER, N. H. (Special).—Palace, March 1, Rose King as Maryland Calvert in "The Heart of Maryland" was seen in the most difficult part which could possibly be assigned her. The play proved to be one of great human interest and the Palace Players certainly gave good credit to the play.

Manager W. H. O'Neil commenced his first week, Feb. 28, as manager of the Auditorium. "Luken's Big Animal Show" was the first attraction and good houses greeted the new regime. J. J. MAHONEY.

### NEW STOCK IN BALTIMORE

BALTIMORE (Special).—It now has been definitely announced that another stock company will soon invade Baltimore. This company will open at the Colonial March 27, and will be managed by a Baltimorean, Charlie Lawrence who has given such a good account of himself will be retained as house manager. Along about the middle of April or very soon thereafter the Poli Forces will inaugurate their summer season at the Academy. So there promises to be a lively stock war for fair, with three separate companies in the field.

At the Maryland this week two former stock favorites, each belonging to a different period, make their initial bow in a sketch. Regan Hughston, a matinee idol and popular juvenile of the days when Percy Haswell and George Fawcett took the town by storm at Albaugh's with their splendid stock company, and charming Fay Wallace, who only a few weeks ago severed her connection with the Auditorium Players, have joined forces, and received a rousing reception from hundreds of stock fans at the opening performance. I. B. KAZIS.

### WILKES PLAYERS, SPOKANE

SPOKANE, WASH. (Special).—The Ernest Wilkes Stock players continued their triumphant engagement with "The Girl in the Taxi," week Feb. 21, at the American, Miss Jeanne Mai, the new ingenue lead, playing the name part. Miss Mai made a good impression. Louis von Wiethoff had the biggest part he has had in weeks as John Stewart. His drunken scene was clever. Ralph Cloninger had a prime juvenile role as the innocent son who is introduced to high life by the girl in the Taxi. J. Anthony Smythe divided his time between a characterization of a bespectacled husband, threatened with pneumonia, and a gay blade who breaks the monotony of life in Philadelphia by an occasional hike to the White Way. Smythe did some very effective work in his handling of the dual role. Frederick Smith was in good hands in the person of Rodney Hildebrand. Apart from Miss Mai, the demands on the women were not unusually heavy. "The Common Law" is underlined. W. S. MCCREA.

### KANSAS CITY AUDITORIUM

The new Auditorium Theater company opened Sunday afternoon Feb. 27 in Kansas City, in "Under Cover." T. W. Gibson is the acting manager. The training of the company is in the hands of Percy Winter, of the old Auditorium company. Wallace Worsley, formerly with the Barker company, is leading man. Constance Molineux is leading woman. She is favorably known in the profession. The ingenue is piquant Fayette Perry. Florence Johnson is second woman. Ada Head is character woman. John Elliott and Tello Webb, each of whom has been successful in other companies, are members of the Auditorium. G. Hubert Pettit, a favorite, is second man. Kent Sherlock is business manager.

### "THE YELLOW TICKET"—DUBINSKY

KANSAS CITY, Mo. (Special).—Dubinsky Brothers Stock Company produced "The Yellow Ticket" at the Garden Theater week Feb. 21, to a packed house. Some remarkably strong effects were attained in the way of stage settings. Irene Daniel was a thoroughly capable Marya Varenka. Ed Dubinsky was at his best as Julian Rolfe. Maurice M. Dubinsky as M. Zoubatoff portrayed the hardened character to perfection. Barney Dubinsky made a very favorable impression as Count Nikolai Rostov. Eva Craig was charming as Margery Seaton and John Seaton was well taken by Frank C. Meyers. James T. Byssel was well cast as Baron Stepan Andrey. "Rebecca of Sunnybrook Farm," Feb. 28-March 4. WILLIAMS.

### GREATER NEW YORK STOCK

KEITH'S BRONX.—Continuing along their present lines of success at Keith's Bronx Theater, the B. F. Keith Stock company was seen in "Seven Keys to Baldpate," week Feb. 28. The accuracy of detail in the staging reflects great credit upon Director Edwards. Considering that this play received 2750 votes in the popular play contest and was therefore the selection of the audience as this week's attraction the patrons were not remiss in their appreciation of the artistic and scenic efforts put forth by this able organization. Walter P. Richardson gave a very able and spirited performance of Wm. McGee while Walter Marshall as Jim Cargan and Albert Gebhardt as Lou Max convincingly handled their scenes. Carrie Lowe's welcome return to the cast in the part of Mrs. Quimby and the good sense of comedy displayed by Frances McGrath as Myra Thornhill, together with the exceptionally good work of Margaret Fielding as Mary Norton and Luella Morry as Mrs. Rhodes assisted by Fred C. Howe as Peter, David Hewitt, Frank Base, Charles Ellwood, Perrie Witham and William Seale, were particularly effective. 2704 votes were registered for "The Still Alarm," the second highest number in the popular play contest, which will be presented week March 6.

An error in the programme last week credited Anthony Andre with the part of Valentine in "Faust." Perrie Witham was seen in the role. Director Edwards reports that his negotiations with Mr. Andre were for the part of Mephisto in which the latter starred for four years. Mr. Andre is now appearing with a Broadway attraction.

The annual ball of the B. F. Keith Bronx Stock company was held at Alhambra Hall on March 1. The hall was thronged with enthusiastic members of the dramatic, motion picture and other professions who, with the patrons and admirers of the stock company, were cordially welcomed by President Roland G. Edwards, the popular director. The arrival of the actors was the signal for a greeting of welcome not less affectionate in motive than demonstrative in expression. The grand march was led by Walter P. Richardson and Frances McGrath in a most bewitching costume, followed by the regular members of the company, and with the Keith Players, of Union Hill, N. J., next in line. Maurice Costello and many other prominent screen players added to the gaiety of the evening. During the intermissions several Keith vaudeville acts were shown; in short, there was a great diversity of attractions, but first and foremost the favorite Bronx Players themselves, to whom thanks are due for the most enjoyable affair. IDA C. MALCOLMSON.

BROOKLYN.—"The Outcast," which played with such prominent success at the Montauk a short while ago, was presented to good advantage by the Grand Opera House Players. Dudley Ayres as Guffrey and Enid May Jackson as Miriam, were the central figures, and gained their usual share of applause, while William Evans as Taylor, William Elliott as Hugh, Isadore Martin, M. J. Briggs, Cara Machin, and Florence Roberts, also did gratifying work. Next week, "Trifling with To-morrow." MERKLINGER.

WADSWORTH.—"Broadway Jones," by the Wadsworth Players last week was an amusing attraction. Harry Hollingsworth as Broadway, gave a breezy and intelligent portrayal, while Walba Lestina as Josie Richards gave a delightful interpretation of the part. Perhaps the most humorous characterization ever given up this way, was that of James P. Burtis in his portrayal of Sam Spottiswood, his playing was distinctly his own, and he fully deserved the applause that was accorded him. Milton Boyle as Judge Spottiswood also gave a clever and delightful character rendition while Edith Spencer and Richard Odgen as

Clara and Bob Wallace, respectively, added to the humor of the piece. Harry Huenot, Adah C. Sherman, Dave Chase, Rob. Komel, Carroll Daly and others helped make a very enjoyable performance to large audiences throughout the week. Next week, "Under Cover," with "Kick In," "Seven Keys" and "Maggie Pepper" to follow.

ELSMERE.—"Bought and Paid For" was the attraction that drew crowds to the Elsmere last week. Irene Osler and Clay Clement in the leading roles helped make an all round good week. Next week, "The Barrier," with "Under Cover" to follow. F. H. R.

### STOCKS IN PITTSBURGH

PITTSBURGH (Special).—A play new to Pittsburgh—"The Big Idea," by A. E. Thomas—was the offering of the Davis Stock company at the Grand week of Feb. 28. Edward Everett Horton was cast as the young writer, and did some specially good work in the heavier scenes of the piece. The heroine part, of course, was in the hands of Alice Fleming, who did full justice to the role. Coates Gwynne had the heaviest role in the cast, that of the father, which was well done, and Graham Velsey carried off the comedy honors. Faith Avery, Ann Warrington, Ernest Cossart, Jack Leslie, H. M. Gardner, Florence Flynn, and Earle Mitchell were all cast to advantage. "The Price," March 6-11.

Manager McElgie, of the Empire, the home of the Empire Stock company, offered "Camille" week of Feb. 28. Louisita Valentine, in the title role, was given an opportunity to show her emotional ability, which won her new laurels. William Wells did his usual good work as Armand, and Guy Kibbie gave a finished portrayal of Monsieur Duval. Louise Blair was the Nanine and Rose Adelle Olympe. The minor roles were adequately handled. FACKNER.

### CINCINNATI'S LITTLE PLAYHOUSE

CINCINNATI (Special).—"Midsummer Night's Dream," the fantastic play produced last season by the Northampton Players and by Jessie Bonstelle in her stock companies in Detroit and Buffalo, and written by a Cincinnati girl, Anna Bird Stewart, was produced March 6 at the Woman's Club by Minnie Stewart, sister of the author. Minnie Stewart is the character woman in the stock company at the Little Playhouse. Its presentation here was one of the successes of the local season, due to the merits of the play and the capable direction of Miss Stewart.

The last bill of the season was given by the Little Playhouse company when three performances during week of March 6. Three one-act plays were given, Barrie's "Rosalind"; "The Stepmother," by Arnold Bennett, and "Lady Jim," by Harold Heaton, the leading man of the company. This finishes a very successful season at Cincinnati's only Little Theater, of which Mrs. Shuster-Martin is the manager and owner. JOHN REDHEAD FROOME, JR.

### VAN DYKE-EATON'S SUMMER PLANS

JOPLIN, Mo. (Special).—The Van Dyke and Eaton Stock company are meeting with splendid success, their second winter at Joplin, Mo. where they remain until May 1, after which time they will move to Saint Joseph, Mo., for the third Summer, for twenty weeks. The cast remains the same for several years: Cliff Hastings, Orrin Burke, Willard Foster, Harry Vickery, Jack Kohler, Jimmy James, R. P. Davis, Leda McGlasson, Helen Deland, Mary Enos, Lorena Tolson, under the management of E. and C. Mack. Plays recently presented include, "The Spollers," "The Virginian," "The Chorus Lady," "The Man on the Box," "The Shepherd of the Hills," "Call of the Camberlands," "Girl in the Taxi," "Tess of the Storm Country," "Within the Law," &c.



UNION HILL, N. J., HOUSES

LINCOLN.—"Under Cover" was the second offering of the Lincoln Players, Union Hill, N. J., Feb. 21-27. Selmer Jackson made his bow to local playgoers as leading man of this organization in the role of Steven Denby. Admirably suited to the part, Mr. Jackson created a very favorable impression by his excellent acting, and is a welcome addition to the long line of actors and actresses that Union Hill has prepared for entrance into the realms of stardom on this side of the river. Mary Frey's conception of the role of Ethel Cartwright was well rendered. Thomas V. Morrison as James Duncan suffered lapses of memory which spoiled his entire performance. The comedy of Jack Montgomery in the role of Harry Gibbs was entirely too pronounced. Howard Sydney did very well with the characterization of Daniel Taylor, customs officer. Baker Moore, Jane Houston, John Gordon, Harry Stafford, George P. Marshall, Alice Butler, Gertrude DeMont, and Adrienne Bonnell pleased in other parts. This week, "Believe Me, Xantippe."

Hudson.—The roar of cannons, the rattle of musketry, and the beat of drums, all had their place in the revival of "A Fair Rebel" by the Keith Players, Union Hill, N. J., Feb. 28-March 4. Blood-tingling "melodrama" mingled with the romantic, is the style of entertainment that patrons of the Hudson want, and Director Masson is giving it to them. Particularly thrilling and pathetic is the scene in the first act when the boyish Confederate soldier, bleeding, arises from the underbrush assisted by the fair heroine, and enters the palatial Montleth Manor to do his worst with a plum pudding; justifying Sherman's opinion of the war. Ann MacDonald as "The Fair Rebel" was more than that, she was beautiful. Jack Roseleigh as Colonel Mason was a personification of Adonis bearing the banner of Romance to victory. Joseph Lawrence as Major Stillman gave excellent support, paving the way of his commander to the position of the enemy by two acts or so. A delightful feature of the performance was the singing of Mildred Florence in the role of Capt. Johnnie. Others were Frederick Webber, Charles C. Wilson, Aubrey Bosworth, J. Ellis Kirkham, Frank Armstrong, James R. Field, James T. Ford, Arthur Mack, Virginia Howell, Jessie Pringle, and a company of infantry, expert in the manual of arms through the efforts of Director Masson. This week, "The Other Wife," for the first time on any stage with Joseph Lawrence in the leading role.

E. A. G. JR.

POLI, SCRANTON

SCRANTON, Pa. (Special).—"The Call of the Heart" was the offering of the Poli Stock company, week Feb. 28, to excellent business. Mae Desmond gave a fine interpretation of the Lady Everlow, receiving numerous curtain calls. Gus A. Forbes as Comrade Jim, had a short part, but he made it stand out, while Stewart E. Wilson gave a very capable performance of Arthur Everlow. Arthur Buchanan, who is always good, was at his best as Lord Everlow. Kerwin Wilkinson gave a splendid bit of character work as Alfred, and Hazel Miller as Vivian, was never seen to better advantage. Josephine Emery as Mrs. Quackenbush, deserves much credit for the able manner in which she handled the part. Charles A. Stevens played the part of Dr. Paulson with that languid dignity which wins favor. James Brennan as Eltel and John Riegel as Parker did excellent work. The staging, under the direction of Augustin Glassmire, was up to the usual high standard and the scenery was very realistic. Week March 6, "Too Much Johnson."

Morton L. Stevens, comedian of the Poli Stock company, is taking a week's vacation. C. B. DERMAN.

RUTH ROBINSON IN PHILADELPHIA

Ruth Robinson, who was seen at Keith's Bronx last Fall, where she made many friends and who is now leading woman at the American Theatre in Philadelphia, is one of the most popular women ever seen in stock in that city. Miss Robinson's versatility is unusual, playing ingenue, comedy and dramatic leads equally well. The following list of plays in which she scored big successes shows the wide range of her capabilities. "The Yellow Ticket," "The Girl From Out Yonder," "Within the Law," "Widow By Proxy," "Misleading Lady," "The Revolt," "The Woman He Married," "Help Wanted," "The Great Divide," "The Blindness of Virtue," "A Woman's Way" and "Wildfire." This little lady possesses a wonderful personality, is young, pretty and ambitious.

SHERMAN-USHER—MOOSE JAW

MOOSE JAW, SASK.—The Sherman and Usher Stock company, with Miss Zana Vaughn and James Guy Usher playing leads, continues to please good business at the Majestic, Feb. 23. The company has been recently strengthened with the addition of Mr. Jean Clarendon, late with the Harrow-Howard Players at Evanston, Ill., and Miss Clara La Mar, formerly with Elwin Strong in "The Price She Paid." Mr. Jack Fleming also joined recently. The company is one of the best that has ever played in Western Canada. The present personnel is: Miss Zana Vaughn, Nina Guilbert, Laurel Bennett, Clara La Mar, James Guy Usher, Allen Strickfaders, Joan Clarendon, J. W. Middlemas, Charles Smith, S. G. Davidson, Perry Spencer, Jack Fleming.

A. W. LANE.



MISS CHARLOTTE CHOOPENNING.

Author of the Latest Hartford Prize Play, "Between the Lines."

The successor of "Common Clay" as the winner of the John Craig-Harvard-Radcliffe prize play, is "Between the Lines." The fortunate author is Charlotte Choopenning, of Minneapolis, who was a member of Professor Baker's now famous course, English 47, at Radcliffe last year. She is a graduate of Cornell, and, like most of the other winners of the Craig prize, was enrolled at Cambridge as a special student. One of the acts of the new piece, which is now in the course of its run at John Craig's Castle Square Theater, Boston, is laid in Mexico. To this act Mrs. Choopenning brings special knowledge, for she lived in Mexico for some years. She has two other plays under way. She has decided to make Boston her home for some time to come.

WHY BROADWAY QUALITY QUIT

ROCHESTER, N. Y. (Special).—With the conclusion of "Human Hearts" at the Baker Theater, week Feb. 21, the Broadway Quality Stock Company ended its engagement of ten weeks. Poor business was given as the cause, the movies and poor patronage being too much for them, and so the Baker is left dark again. Stock, vaudeville and pictures have been tried at this house, but none of them have accumulated any superfluous wealth. It is rumored that Gus Hill is contemplating trying some of his attractions at the house in the near future.

"See America First" was produced by the Marbury-Comstock Co., at the Lyceum, Feb. 28. Dorothy Bigelow, daughter of Poultney Bigelow the journalist, sang the role of Polly. Frank Danforth as the Senator, Zella Sears as "Lima, Ohio's favorite actress" and Walter Lawrence as an Indian Chief, were entrusted with the antical-comedy roles. John H. Goldworthy as Cecil, the hero, won favor with his singing. Clifton Webb and Jeanne Cartier were the featured dancers. Roma June and Gilpay Spain, of the London Gaiety Theater, Ruby Rothour, William Raymond, Wilfred Seagram and a well trained chorus of twelve young men and twelve young women complete the cast. Benrimo staged the production.

An advance notice read: "Then there will be Indians, not the sort that run along Broadway, but, instead, the kind that wear paint and feathers." The writer of this bit of wit evidently missed his point, as paint and feathers are seen on Broadway, as well as on Indians! Manhattan English Grand Opera Co., Mar. 5-6-7. "Nobody Home" (original company) 9.

B. HENRY LEFFINGWELL.

MAX GREENBURG

Scenic Artist

Invites Offers. DRAMATIC MIRROR.

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Jack Roseleigh

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B. F. Keith's Players  
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DUDLEY AYRES

LEADING MAN

Management of CHAMBERLAIN BROWN Grand Opera House, Brooklyn

ROBERT HYMAN

LEADING MAN

PRINCESS THEATRE DES MOINES, IOWA

HAZELE BURGESS

Week March 6—THE GIRL IN THE TAXI

POLI THEATRE HARTFORD, CONN.

HAZEL MILLER

INGENUE  
POLI PLAYERS  
Scranton, Pa.

ROBERT P. GLECKLER

POLI THEATRE—HARTFORD, CONN.

STEWART E. WILSON

Week March 6th-11th—"Henry Mackintosh" in "Too Much Johnson"  
POLI SCRANTON PLAYERS

Charles Hunter Padden

LEADING MAN

Mgt. CHAMBERLAIN BROWN 1452 Broadway, New York

FRANCES McGRATH

LEADING WOMAN

Keith's Bronx Theatre New York City



# FRANCE BENDTSEN

In "THE FEAR MARKET"

Personal Representative Chamberlain Brown

# ADA MEADE

In "KATINKA"

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# Fiske O'Hara

Management AUGUSTUS PITOU, Jr.

# MARTHA HEDMAN

In "THE BOOMERANG"

Management David Belasco

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# HORACE BRAHAM

With

David Warfield

Management

David Belasco

# GEORGETTE LELAND

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Management COHAN & HARRIS  
Davidson Theatre, Milwaukee, Wis.

## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

### DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): N.Y.C. Dec. 21-March 18.  
ANGLIN, Margaret (James Shesgreen): Cin. 6-11.  
BARRYMORE, Ethel (Chas. Frohman, Inc.): Washington 6-11, Pittsburgh 13-18.  
BIRD, of Paradise (Oliver Morosco): Minneapolis 6-11, Winona 23.  
BLUE ENVELOPE (Richard Lambert): N.Y.C. 13-Indef.  
BOOMERANG, The (David Belasco): N.Y.C. Aug. 10-Indef.  
CINDERELLA Man (Oliver Morosco): N.Y.C. Jan. 17-Indef.  
COMMON Clay (A. H. Woods): N.Y.C. Aug. 26-Indef.  
DADDY Long-Legs (Co. A. Henry Miller): Boston Feb. 7-Indef.  
DADDY Long-Legs (Henry Miller): N.Y.C. 13-18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1916.  
DADDY Long-Legs (Henry Miller): Clinton, Ia. 8, Galeburg, Ill. 9, Peoria 10, 11, Canton 13, Springfield 14, 15, Bloomington 16, Streator 17, Champaign 18.  
DITTRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 10-Indef.  
DREW, John (Chas. Frohman, Inc.): Chgo. 6-18.  
ETERNAL Magdalene (Co. A. Selwyn and Co.): N.Y.C. 6-11, B'klyn 13-18, New London, Conn. 20, New Bedford, Mass. 21, Manchester, N. H. 22.  
ETERNAL Magdalene (Co. C. Selwyn and Co.): Atlanta, Ga. 6-8, Knoxville, Tenn. 9, Huntsville, Ala. 10, Jackson, Tenn. 11, Memphis 13-15, Nashville 16-18, New Decatur, Ala. 20, Tuscaloosa 21, Montgomery 22.  
EVERYWOMAN (Henry W. Savage): San Antonio, Tex. 8, Austin 11, Taylor 13, Palestine 14, Lonsview 15, Greenville 16, Sulphur Springs 17, Ft. Worth 18, Sherman 20, Denison 21, Wichita Falls 22, 23.  
EXPERIENCE (Wm. Elliott, Comstock and Gest): New Haven, Conn. 6-8, Prov. R. I. 9-11.  
EXPERIENCE (Wm. Elliott, Comstock and Gest): Chgo. Dec. 24-Indef.  
FAIR and Warner (Selwyn and Co.): N.Y.C. Nov. 6-Indef.  
FAVERSHAM, William (Leonard L. Gallacher): St. Louis 6-11, Kansas City 13-18, St. Joseph 20, Lincoln, Neb. 21, Omaha 22, 23.  
FEAR Market (H. G. Fiske and Geo. Moore): N.Y.C. Jan. 26-Indef.  
FERGUSON, Elsie (Charles Frohman and Klaw and Erlanger): N.Y.C. Jan. 31-Indef.  
FISKE, Mrs. (Corey-Williams and Riter Inc.): N.Y.C. Jan. 18-Indef.  
FOOL There Was: Detroit 6-11.  
FORBES-Robertson, Sir Johnston: Evansville, Ind. 8, Terre Haute 9, Bloomington 10, Ft. Wayne 11, South 12, 13, Kalamazoo, Mich. 14, Battle Creek 15, Grand Rapids 16-18, Lansing 20, Saginaw 21, Ann Arbor 22.  
GARDEN of Allah: Tulsa, Okla. 22.  
GEORGE, Grace: N.Y.C. Sept. 28-Indef.  
GREAT Pursuit (Jos. Brooks and Messrs. Shubert): N.Y.C. 20-Indef.  
GREATEST Nation (Wm. Elliott): N.Y.C. Feb. 28-Indef.  
HACKETT, James K. and Viola Allen: N.Y.C. Feb. 7-Indef.  
HEART of Wotona (Chas. Frohman-David Belasco): N.Y.C. Feb. 20-Indef.  
HILLARD, Robert: N.Y.C. Jan. 11-Indef.  
HIT-the-Trail Halliday (Cohan and Harris): N.Y.C. Sept. 13-Indef.  
HOBSON'S Choice (Messrs. Shubert): Newark, N. J. 6-11, Boston 13-Indef.  
HODGE, Wm. (Lee Shubert): Boston Feb. 14-Indef.  
HOLMES, Taylor (Joseph Brooks): Chgo. Nov. 7-Indef.  
HOUSE of Glass (Cohan and Harris): N.Y.C. Sept. 1-Indef.  
HUMAN Soul (J. A. Schwenk): Portland, Ore. 6-8, Astoria 9, Sacramento, Cal. 10, 11, Frisco 13-15, Los Angeles 20-25.  
ILLINGTON, Margaret (Selwyn and Co.): New Orleans 5-11, Mobile, Ala. 13, Selma 14, Montgomery 15, Columbus, Ga. 16, Atlanta 17, 18, Albany 20, Jacksonville, Fla. 21, Savannah, Ga. 22.  
IRVING Place Theater: N.Y.C. Sept. 1-Indef.  
IT Pays to Advertise (Cohan and Harris): Prov. 6-11, Portland, Me. 13-15, Lewiston 16, Augusta 17, Manchester, N. H. 18, Portsmouth 20, Fall River, Mass. 21, 22, IT Pays to Advertise (Cohan and Harris): Boston Jan. 17-March 11.  
JUST a Woman (Messrs. Shubert): N.Y.C. Jan. 17-Indef.  
J U S T I C E Corey-Williams (Riter): Balto. 6-11.  
LITTLE Girl in a Big City: Kansas City 6-11.  
MANN, Louis (Messrs. Shubert): Washington 6-11.  
MAUD, Cyril: Grand Rapids 10, 11.  
MELODY of Youth (Jas. K. Hackett and Geo. C. Tyler): N.Y.C. Feb. 16-Indef.  
NEW Henrietta (Joseph Brooks): Phila. 6-18.  
OHARA, Fiske (Augustus Pitou, Jr.): N.Y.C. 7-March 11.  
OMAR, the Tentmaker (Tully and Buckland): Grand Rapids, Mich. 8, 9, South Bend, Ind. 10, 11.  
ON Trial (Cohan and Harris): Detroit 6-11.  
PAIR of Silk Stockings (Winthrop Ames): Chgo. Jan. 9-Indef.  
PAY Day (Messrs. Shubert): N.Y.C. Feb. 20-Indef.  
POLLYANNA (Klaw and Erlanger and George C. Tyler): Phila. Jan. 24-Indef.  
POTASH and Perlmutter (A. H. Woods): Milwaukee 6-11.  
POTASH and Perlmutter in Society (A. H. Woods): N.Y.C. Oct. 21-Indef.  
RIO Grande (Chas. Frohman, Inc.): Chgo. 6-18.  
ROLLING Stones (Selwyn and Co.): Boston Feb. 7-March 11, Worcester 13, 14, Holyoke 15, Springfield 16-18, Hartford, Conn. 20-22.  
RUGGLES of Red Gap (Messrs. Shubert): Buffalo 6-11.  
SHEPHERD of the Hills (Gaskell and MacVitt): Madison, S. D. 8, Howard 9, Ironsides 10, Carthage 11, Westington 13, White Lake 14, Plankinton 15, Chamberlain 16, Salem 17, Beresford 18, Scotland 20, Armour 21.  
SINNERS (Wm. A. Brady): Phila. Jan. 17-Indef.  
SKINNER, Otis (Chas. Frohman, Inc.): Kalamazoo, Mich. 8, Ann Arbor 9, Toledo 10, Dayton 11, Cin. 13-15.  
SOLDIER of Japan (Oscar Graham): Marlin, Tex. 7, S. Groesbeck 9, 10, Colledge 11, Clifton 13, 14, Killeen 15, Lometa 16, Brady 17, Richland Springs 18.  
SOTHERN, E. H. (Messrs. Shubert): Pittsburgh 6-11.  
STARR, Frances (David Belasco): Newark, N. J. 6-11.  
SOME Baby (Henry B. Harris Est.): B'klyn 6-11.  
TELEGEN, Lou (Garrick Co.): Boston 6-Indef.  
THAIL of the Lonesome Pine (Gaskell and MacVitt): Tecumseh, Mich. 8, Charlotte 10, Saginaw 11, 12.  
TREASURE Island (Chas. Hopland): N.Y.C. Dec. 1-Indef.  
TWIN Beds (Coast, Selwyn and Co.): Bismarck, Ark. 8, Douglas 9, El Paso, Tex. 10-12, Albuquerque, N. Mex. 13, Santa Fe 14, Las Vegas 15, Raton 16, Trinidad, Colo. 17, La Junta 18, Denver 19-25.  
TWIN Beds (Middle West): Springfield Ill. 7, 8, Beardstown 9, Quincy 10, Burlington, Ia. 11, Moline Ill. 12, Muscatine, Ia. 13, Davenport 14, 15, Iowa City 16, Waterloo 17, Oskaloosa 18.  
TWIN Beds (Selwyn and Co.): Phila. Feb. 7-Indef.  
TWIN Beds (Southern: Selwyn and Co.): Bainbridge, Ga. 8, Tallahassee, Fla. 9, Gainesville 10, Ocala 11, St. Petersburg 13, Tampa 14, Orlando 15, Daytona 16, Palatka 17, St. Augustine 18, Brunswick, Ga. 20, Savannah 21, Augusta 22.  
TWIN Beds (Special: Selwyn and Co.): Louisville Ky. 6, Indianapolis 9-11, Terre Haute 13, 14, Piqua, O. 15, Springfield 16, Dayton 17, Wapakoneta 18, Toledo 19-22.  
UNCHASTENED Woman (OH-Feld Morosco): N.Y.C. Oct. 9-March 25.  
UNCLE Tom's Cabin (William Kibbel): Hagerstown, Md. 8, Pottstown, Pa. 9, Reading 10, Easton 11.  
UNDER Fire (Selwyn and Co.): Albany, N. Y. 6-11, Prov. R. I. 13-18, Springfield, Mass. 20-26.  
WARFIELD, David (David Belasco): Kansas City 6-11.  
WASHINGTON Square Players: N.Y.C. Oct. 4-Indef.  
WEAVERS, The: B'klyn 6-11.  
WHITE Feather (William A. Brady): London, Ont. Can. 8, Lindsay 10, Peterboro 11.  
YELLOW Jacket (Mr. and Mrs. Coburn): Winona Minn. 20.  
YOUNG America (Cohan and Harris): Cin. 6-11.

### TRAVELING STOCK

CHICAGO (Charles J. Ross-kam): Plattsburg, N. Y. 6-11, Burlington, Vt. 12-18.  
CORNELL-Price Players: Mt. Vernon, Ill. 6-18.  
DOUGHERTY, Winfield, Ia. 9-11.  
HAINES, Wilbur: Cushman, Mont. 6-11.  
ROBBINS, Gordon, Neb. 7, 8, Valentine, 9, 10, Long Pine 11, 12.  
WIGHT Theater Co.: Harlan, Ia. 6-11, Clarinda 13-18.

### OPERA AND MUSIC

ALONE at Last (Messrs. Shubert): N.Y.C. Oct. 19-March 18.  
AROUND the Map (Klaw and Erlanger): Boston Feb. 28-Indef.  
BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5-Indef.  
BOHEMIAN Girl: Chambersburg Pa. 8, Gettysburg 9, Hanover 10, York 11.  
COHAN Review, 1916 (Cohan and Harris): N.Y.C. Feb. 9-Indef.  
ELTINGE, Julian (A. H. Woods): Cleveland 6-11.  
GIRL Who Smiles (Times Producing Co.): Detroit 6-11.  
HEART of the Heather (Joseph Brooks): Boston Feb. 28-Indef.  
HIP, Hip, Hooray (Chas. Dillingham): N.Y.C. Sept. 30-Indef.  
HYAMS and McIntyre (Perry J. Kelly): Mankato, Minn. 7, St. Paul 8-11, Minneapolis 12-18.  
KATINKA (Arthur Hammerstein): N.Y.C. Dec. 23-Indef.  
MONTGOMERY and Stone (Chas. Dillingham): Chgo. Jan. 31-Indef.  
ONLY Girl (Joe Weber): Phila. Feb. 21-Indef.  
PASSING Show of 1915: (Messrs. Shubert): Prov. R. I. 6-8.  
POM Pom (Henry W. Savage): N.Y.C. Feb. 28-Indef.  
PRINCE of Pilsen (Perry J. Kelly): Lansing, Mich. 8, Jackson 9, Adrian 10, Ann Arbor 11, Toledo, O. 12.  
PRINCESS Pat (John Corti): Cleveland 6-11.  
PRINCESS Tra-La-La (Andreas Dimpel): Pittsburgh 6-11.  
RED Rose (Phillip H. Niven): Corning, N. Y. 8, Hornell 9, Andover 10, Jamestown 11.  
RING, Blanche (A. H. Woods): Chgo. Feb. 20-Indef.  
ROAD to Mandalay: N.Y.C. 1-Indef.  
ROBINSON Crusoe, Jr. (Messrs. Shubert): N.Y.C. Feb. 17-Indef.  
ROBIN Hood (De Koren Opera Co.): Leadville, Colo. 8, Salida 9, Pueblo 10, Victor 11, Colorado Springs 13, North Platte, Neb. 14, Kearney 15, Columbus 16, Sioux Falls 17, 18, 19, Minneapolis 19-25.  
SARI (Henry W. Savage): Houston, Tex. 7, Galveston 9, San Antonio 10-12, Austin 13, Temple 14, Waco 15, Dallas 16-18, Ft. Worth 20, 21, Longview 22.  
SO Long Letty (Oliver Morosco): Chgo. Feb. 13-Indef.  
STOP! Look! Listen! (Chas. Dillingham): N.Y.C. Dec. 25-Indef.  
SYRIL (Chas. Frohman, Inc.): N.Y.C. Jan. 10-Indef.  
TOWN Tonto (Messrs. Shubert): Chgo. 5-Indef.  
VER, Good Eddie (Marbury, Comstock): N.Y.C. Dec. 24-Indef.  
WATCH Your Step (Chas. Dillingham): Columbus, O. 9, 10.  
WHEN Dreams Come True (Eastern: Coutts and Tennant): Nashua, N. H. 9, Laconia 10, Manchester 11, Rochester 13, Augusta, Me. 14, Bangor 15.  
WHEN Dreams Come True (Western: Coutts and Tennant): St. Thomas, Ont. Can. 8, London 9, Galt 10, Brantford 11.  
WILSON, Al. H. (Sidney R. Ellis): Chgo. Feb. 27-March 11.  
WORLD of Pleasure (Messrs. Shubert): Indianapolis 7, 8, ZIEGFELD'S Follies of 1916 (Florenz Ziegfeld): Phila. Feb. 28-Indef.

### MINSTRELS

DUMONT'S: Phila. Aug. 28-Indef.  
FIELD, Al. G.: Muskogee, Okla. 8, McAlester 9, Okmulgee 10, Muskogee 11, Tulsa 13, 14, Bartlesville 15, Independence, Kan. 16, Coffeyville 17, Joplin, Mo. 18, 19, Springfield 20, Parsons, Kan. 21, Wichita 22, Topeka 23.  
ORRIEN, Nell (O. F. Hodges): Pittsfield, Mass. 9, Greenfield 10, Hoosac Falls, N. Y. 11, Bennington, Vt. 13, Omeida, N. Y. 14, Watertown 17, Rochester 18, Syracuse 17, Auburn 18, Warren 20, Hornell 21, Salamanca 22.

### MISCELLANEOUS

BALLET Russe: Cin. 13-15.  
BARNES, Al. G.: Circus: Santa Monica, Cal. 11, San Diego 13, 14, Escondido 15, Los Angeles 16-18.  
LAUDER, Harry (Wm. Morris): Charleston, W. Va. 14, Louisville, Ky. 16, Dayton, O. 18, Terre Haute, Ind. 20, Indianapolis 21, Connersville 22.  
LUCY, Thomas Elmore: L'Avoula, Mo. 10, Worthington 13, New Bloomfield 14, Rose Hill, Ia. 17, Carlisle 18, Welcher 20, Booneville 21, De Soto 22.  
THURSTON, the Magician: Phila. 6-11, Paterson, N. J. 13-18, Camden 20-25.



# LETTER LIST

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## WOMEN

Arnold, Luella.  
Barrett, Nell. Mrs. Mae  
Belan, Florence. Beresford,  
Mildred Beverly. Edith Brad-  
ford, Edwina Bullock, Marie  
Burke.  
Campbell, Fanchon, Mabelle  
Carrie. Mrs. Cohen, Lotta  
Crabtree, Lucille Cummings.  
Dessauer, Frances, May Dur-  
ran.  
Edwards, Paula, Marie El-  
liott, Mrs. E. Ellsworth, Jane  
Evans.  
Fay, Billie, Alice Fisher.  
May Forbes.  
Gill, Edith. Mrs. Johnnie  
Goldsmith, Edna Goodrich, Thi-  
leen Goodwin.  
Hardy, Mrs. Helen, Alice  
Haynes, Sylvia Hilden, Stella  
Hoban, Frances E. Hodgdon,  
B. H. Hubert.  
Irwin, Flo, B. Ivan.  
Jacquard, M. Mlle. Lillian  
James, Mrs. R. C. Jenkins.  
Kelly, B. Florida Kinastley,  
L. Kingston.  
Labadie, Harriet, Irene Long-  
ford, C. Lipman.  
McGeorge, Elsie, Mary Man-  
nering.  
Nolan, Maude, Mr. and Mrs.  
B. North.  
Pettis, Marie, Henrietta  
Ponts.

Remington, Adele, Mrs. Wal-  
ter Robes, Berline Robinson.  
Sawyer, Lee Verne, Grace  
Scott, Viola Scott, Alice Skip-  
worth, Herbert Sly, Carrie  
Reynolds Smith, Lillian Ster-  
ling, Nana Sterling, Beth H.  
Stone, Mrs. H. D. Sullivan.  
Taylor, L. A., Fay Temple-  
ton, Sylvia Thorne, Madge  
Tyronne.  
Vareal, Glida.  
Waddell, Gladys, Jean White,  
Adele Wilburn, Mrs. Willing-  
ton, Mrs. Leonard Willey, Es-  
selle Winlocke Louise Woods.  
Ziegler, Anna, Mlle.

Herbert, James Heron, Hodg-  
kins and Leith, Aaron Hoff-  
man, Ned Holmes.  
James, Alf. and Kit, Wil-  
liam Jeffrey.  
Kelly, George, Leon Kent.  
Lawrence, H. D., Anita Le-  
cay, Leon N. Lehr, William  
H. Lytle.  
Mark, J. C., Robert L.  
Marschins, Lawrence Mertons,  
Galen H. Miller, Edward  
Mokelke, Richard Morgan,  
North, Harry.  
O'Brien, John M., Jack  
O'Brien.  
Pendleton, Jack, Walter  
Perival, Albert Powers, Walter  
Headick, Frank, Jack Regan,  
John Rees, Edward Renaud,  
Harry Willard Richards, Lee  
Riley, John Robb, Howard  
Roter, Thomas Robinson, J. C.  
Robisch, Johnny Rowe.  
Sandford, L. H., H. C. Sey-  
mour, Mr. Simons, Robert W.  
Smiley, Alexander Spencer, A.  
Spector, Clifford Stork, Leslie  
Stuart, William Swan, Tom  
Swan.  
Temple, E., Maurice Tuch-  
man.  
Vokes, Harry.  
Waller, John, Donald Wat-  
ken Addison, Wecht, Louis E.  
Weed, Mr. and Mrs. John Wes-  
terman, Ray Wolf.

## MEN

Abbott, W. H., Alfred D. Al-  
drice, Willis Amrose, George  
Artiles.  
Bailey, Edwin B., Leslie Bas-  
sett, W. Blackmore, John Bow-  
ers, Joseph Breil, Kirk Brown,  
Frank Brownlee.  
Campbell, Craig, Walter  
Coleman, Richard Collins, Wal-  
ter Colligan, Grey Coombes,  
De Rouge, W., John J. Ding-  
wall.  
Egbert, A. W., William Ev-  
erett.  
Fassett, M. E., Olin Finney,  
Goettler, Charles T., David  
B. Golly.  
Hackett, Norman, George  
Haley, Frank Hatch, Frank

## WEST-NORTHWEST

SPokane, Wash. (Special).—All the better  
class theaters in Spokane are on a paying basis,  
and are showing good weekly profits, according  
to theatrical men. The unprecedented increase  
in business since the first of the year is show-  
ing no sign of abatement, and, in fact, the  
theater business is improving weekly. Thea-  
ter managers are inclined to give credit to im-  
proved business conditions generally and to pro-  
hibition particularly. E. Clarke Walker, man-  
ager of Pantages Theater, estimates that his  
business is 50 per cent. better than it was this  
time a year ago. The Ernest Wilkes Stock com-  
pany at the American Theater shattered all its  
previous records this week in "The Girl in the  
Taxi," according to Manager A. S. Hatfield.  
The Clemmer Moving Picture Theater, which  
has just celebrated its first anniversary with  
Mary Pickford in the seven-part Famous Play-  
ers' feature, "Poor Little Peppina," never  
played to such big business. The Liberty, Cas-  
sino, and Class A theaters are also sharing the  
general increase in attendance.  
Auditorium, Walker Whitehead in "The Ty-  
phoon," played to good business Feb. 21-23.  
Members of the Spokane Transportation Club  
drew capacity to their minstrel show Feb. 25.  
W. S. McCREA.

SAN DIEGO, CAL. (Special).—The Empress  
Theater reopened Feb. 21 with the San Diego  
Permanent Players, under the management of  
Mrs. J. R. Hackley, in "The Yellow Ticket."  
The players selected proved to be an unusually  
well-balanced company, and the opening was  
one of the most promising seen in San Diego  
in a long time. Miss Louise Southern, the  
leading woman, in the role of Marya Varenka,  
won instant favor. Mr. Raymond Whitaker,  
who was last seen here as the leading man  
with the Lyceum Stock, proved that he is still  
a favorite in San Diego. Otto Jeason, another  
San Diego actor, played the part of the Father  
in an artistic manner. The balance of the cast  
was all new to San Diego, but it was up to the  
high standard expected, and included Nannon  
Welch, John Sherman, Carol von Schiller,  
Ralph Bell, and Fitzgibbons. The play was  
well staged.  
The Savoy, Feb. 21, offered a very entertain-  
ing bill throughout, headed by the Fashion  
Girls in "The Style Show," and Bob Albright,  
and Potts Brothers, who are well known on the  
coast, were seen in "A Double's Double." The  
brothers are thinking of trying pictures for a  
while, and may locate in San Diego. An un-  
usually clever bill was seen at the Hippodrome  
for the first half of week Feb. 21. Business  
was capacity at almost every performance.  
"The Land Over Yonder," the feature film  
produced by the Dudley Motion Picture com-  
pany, was shown at the Cabrillo Theater, to  
an invited audience consisting of representa-  
tives of the press and a few friends. The film  
follows the trend of the story very closely,  
and the photography is clear cut from start to finish.  
Mme. Melba in concert at the Isla, Feb. 29;  
Barnes Circus, March 3, 4. Tent City will not  
open next year on account of the Exposition  
being continued for the year.  
MARIE DE BRAU CHAPMAN.

SEATTLE, WASH. (Special).—Moore: Dark,  
Feb. 20-23; local, Feb. 24. Metropolitan:  
Dark, Feb. 20-26. "The Boarding School  
Girls," and vaudeville, Feb. 20-26, at the  
Pantages drew good business. Empress: "At  
the Golf Links" and vaudeville. Hippodrome:  
The Cox Family and vaudeville. Orpheum:  
George Damerel and vaudeville. Motion pictures  
at the Class A, Clemmer, Colonial, Coliseum,  
Liberty, Mission and Strand.  
BENJAMIN F. MESSERVET.

OAKLAND, CAL. (Special).—Macdonough: Mo-  
tion pictures of Rex Beach's "The Ne'er Do  
Well," with Kathryn Williams and Wheeler Oak-  
man in the leading roles; crowds, Feb. 20-26.  
"The Only Girl," Feb. 28-March 4.  
Orpheum: Bessie Clayton, accompanied by a

sextette of musicians, big drawing card Feb. 20-  
26; packed house at every performance.  
Pantages: Joe Longfeather's celebrated speed  
mechanics in a bill that attracted record houses.  
They have broken all records for quick work on  
their cars, and every contest is an exciting  
sight.  
Hippodrome: Wallay Brooks and his "Sunshine  
Girls," headliners of a good bill Feb. 20-26.  
Oakland: Motion pictures of "The Misleading  
Lady" with Henry B. Walthal and Edna Mayo,  
and "Madame X," with Dorothy Donnelly, Feb.  
20-26; big business.  
Franklin: "The Green Swamp," a Triangle  
play, with Bessie Barriscale and Henry McHae  
in the leading roles, and Fred Mace in a Key-  
stone comedy, "Love Will Conquer," Feb. 20-  
26.  
LOUIS SHERLINE.

TACOMA, WASH. (Special).—Walter Whitehead  
Feb. 15, 16, in "The Typhoon," with a strong  
company, made a hit to two good houses. Emmy  
Destinn, Feb. 23, (direction, Bernice E. New-  
ell) had a delighted audience. "It Pays to Ad-  
vertise," Feb. 25-March 6, to two big laugh-  
ing houses. Empress: "Ready Money," week  
Feb. 20-26. Wilkes's Stock company; well re-  
ceived.  
Kick in," Feb. 27-March 4.  
The B. F. O. of Tacoma and way points,  
dedicated the new temple in Tacoma Feb. 19-22.  
By some this is said to be the finest Elk Club  
in the world. About 2,000 Elks were in line.  
Washington's Birthday has been celebrated here  
as "Old Hat Day" for over a score of years.  
FRANK B. COLE.

PORTLAND, ORE. (Special).—"It Pays to Ad-  
vertise," with Elmer Grandin, Adele Holland,  
Harold Vermilye, and Fran Allworth, profitable  
half-week at the Heilig, beginning Feb. 20.  
The newly-organized grand opera association  
of Portland repeated Gounod's "Romeo and Ju-  
liet" at the Heilig Feb. 24. Mrs. Jane Burns  
Albert, the new Juliet, scored a pronounced hit.  
Shirley D. Parker, the new Tybalt, made a fine  
impression.  
The women thronged the Orpheum to see May  
Tullie's "Fashion Show." The singing of Ma-  
bel Hamilton and Ben Bard proved a feature.  
Generous applause went to Lillian Fitzgerald and  
Henry Marshall in song and comedy. Chuck  
Riesner scored in nonsense.  
The Imperial Troupe, who play basketball on  
hires, gave the most interesting act on the  
bill at Pantages. Frank Bush, in story and im-  
personation, and Grace McCormack, with the vi-  
olin, drew down lots of applause.  
Prince Kar-Mi and company, illusionists, mys-  
tified, and M. G. Belle Isle and company, with  
"Just Fun," amused the Empress audiences.  
The Mark Murphys entertained with "The Coal  
Strike."  
War among the Chinese tongs, resulting in se-  
veral assassinations, put an end to the season of  
Chinese drama at the Eleventh Street Playhouse,  
the center of Celestial entertainment for four  
weeks and more.  
Joseph H. Muller, formerly manager of the  
Orpheum at Seattle, has been appointed manager  
of the Hippodrome, which will be opened by  
Ackerman and Harris on May 6 in the present  
Orpheum building.  
JOHN F. LOGAN.

## LOUISVILLE, KY.

LOUISVILLE, KY. (Special).—The highly suc-  
cessful engagement of "The Birth of a Nation"  
came to a close at Macauley's Theater Feb. 26,  
and the house was dark until March 2, when  
Sir Johnson Forbes-Robertson came for three  
nights, appearing in "Hamlet," "The Light  
That Failed" and "The Passing of the Third  
Floor Back."  
"Twin Beds," at Macauley's March 6-8, for  
the first time in Louisville.  
"The Queens of Farding," at the  
New Buckingham week Feb. 20-26; business  
large and public pleased.  
A big bill at the B. F. Keith house for the  
same time.  
Pictures and more pictures and of the very  
latest releases were the offerings at the various  
moving picture places, and the week ending  
Feb. 26 marked a most prosperous period for  
the purveyors of that character of public enter-  
tainment.  
Presley Hamilton, active manager of Macau-  
ley's Theater, and Anson A. Bignow, repre-  
senting the Macauley estate, have been here re-  
cently in court matters, having a suit against the  
star, William Faversham, because of failure to  
appear in "The Hawk," according to contract,  
and because of an injunction suit brought by a  
fanatic who sought to prevent the engagement  
of "The Birth of a Nation."  
Louisville is to have, at last, a great audi-  
torium. The necessary amount, \$300,000, has  
been raised. Construction of the building will be  
under headway soon.  
CHARLES D. CLARKE.

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JERSEY CITY—HOBOKEN, N. J.

JERSEY CITY (Special).—At Keith's big bill out on 13 Manager Gary Feb. 25-March 1, consisted of a funny act by Olga von Hatsfeldt and company; Jones and Johnson, clever colored comedians; Ruth Budd a good ballad singer; May Ellnor and Violet Carlton put over a winning act. Triangle pictures made a hit.

The Majestic is doing well with good up-to-date pictures.

Frank Calder's "High Life Girls" crowded the Academy of Music Feb. 28-March 4, and put over a very good performance. Michelona Pennette and William Mack are fine workers. Madame Jean Bernae and her Comedy Circus is a genuine hit. "Cherry Blossoms" company March 6-11.

"The Star and Garter" company, at the Empire, Hoboken Feb. 28-March 4, was one of the best attractions seen here this season. Business was fine. Bert Rose is a good comedian. A stage act and setting called "The Deluge" was well put on and made a hit. "Follies of the Day" company March 6-11.

WALTER C. SMITH.

## BOSTON

"The Terrible Meek" a Benefit for Sufferers of the Terrible War—Henry IV. Part 2

BOSTON (Special).—For the benefit of children and the aged among the French and Belgians who have been made destitute by the European war, John Craig will give a special performance of "The Terrible Meek" at the Castle Square on the morning of March 11. The play has never before been done in Boston. Mr. Craig will play the soldier, Mary Young the peasant woman and Derwent Hall Caine—the novelist's son—will play the army captain. A large choir and orchestra will assist in making the occasion impressive. The fund resulting from the ticket sale and additional subscriptions will, it is announced, be personally distributed by Mrs. Craig (Mary Young), who is, for that purpose, going to Europe in the Spring.

Writing to Mary Young regarding the production of his play Charles Rann Kennedy says: "I am delighted to have you play 'The Terrible Meek' for such a purpose, and regret that I cannot personally assist, as I have other engagements. I am awfully glad you and Mr. Craig are going to do this play, as I know it will be in good hands and I think it will be good for Boston to hear it. Good luck to you and God bless you."

Donald Meek, the popular comedian of the Craig Players, has been kept busy explaining to his friends that no personal comment on him is implied in Mr. Craig's production of "The Terrible Meek."

The March 6 performance of "Rolling Stones" at the Park Square will be a testimonial to James Keen and Howard Halpin, of the box-office staff. Mr. Keen, the treasurer, began his ticket-selling career at the old Boston Museum.

When the second part of "Henry IV" is produced at the Castle Square March 13 and 14 by the Harvard Chapter of Delta Upsilon, Prince Hal will be played by Sam Hume, the stage designer and former associate of Gordon Craig, who last year organized the exhibition of the new stagecraft. Carl Wetherell, an amateur of considerable reputation, promises to be an excellent Falstaff, and the King will be in the competent hands of Frederick A. Wilnot, formerly, of the Century Theatre company. Mr. Craig will fill out the week with "Are You a Mason?"

Lou-Tellegen in "A King of Nowhere" at the Shubert was the only opening of the week. The other bills: Hollis: "Daddy Long-Legs"; Colonial: "Around the Map"; Wilbur: "It Pays to Advertise"; last week, next week "Hobson's Choice"; Majestic: Will Hodge in "Fixing Sister"; Plymouth: George MacFarlane in "Heart o' th' Heather"; Park Square: "Rolling Stones" (last week; next week, return engagement of "Twin Beds"); Castle Square, last week of the prize play, "Between the Lines"; Copley: The Theatre Francaise of New York in repertoire.

The local meeting, on March 10, of the Actors' Equity Association, is in charge of Grant Mitchell, of the "It Pays to Advertise" company.

To the Actors' Fund benefit at the Hollis, on March 9, every theatre in town will contribute. In several cases pieces have been specially prepared for the occasion. Henry Miller and Ruth Chatterton will give "Frederick Lemaitre"; Louise Drew and others from the Wilbur will act "Romantic Comedy"; the Plymouth will give "Hobson's Choice" and Harrison Ford in "The House of Russell," the Craig Players in an act of "The Circus Girl." Lou-Tellegen in the second act of "A King of Nowhere," parts of "The Heart o' th' Heather," and "Around the Map" turns out Keith's and the Low and Joseph Mahlen was reciting verses from Billee, and Blanche Bates in monologue will fill out the bill.

Yvette Guilbert's success in her recent matinees at the Shubert have resulted in a return engagement at the same house on the afternoons of March 14 and 17. FORREST LEARD.

## CINCINNATI

CINCINNATI (Special).—The two principal local houses played return engagements week Feb. 27. "Twin Beds" was the bill at the Grand, company including Lois Bolton, John Welch, Clara Weldon, Auguste Aramini, Susanne Morgan, Helen Edg, and Fred O'Leary. Louis Mann appeared at the Lyric for the week in "The Rubble." The cast also included Laura Walker, who was his leading lady during the previous engagement. Mrs. Auguste Burnmaster appeared in place of Mathilde Cotterly, George Wellington replaced Harrison Ford, and Joseph Mahlen was seen in the role played by Henry Mortimer. "Young America" March 6, and Otis Skinner in "Cock o' the Walk" March 13. At the Lyric, week March 6, Margaret Anglin appears in her new play, "In the Vein of Gold," adapted from Gertrude Atherton's novel of the same name by Rupert Hughes and "A World of Pleasure" week March 13.

The most distinguished headliner of the season at Keith's was Madame Calve, who headed the bill week Feb. 27. She was assisted by Signor Gasparri, who was ill part of the week when Calve gave all the numbers for her "spot." A good supporting bill was given. The Four Wonderful Bards headed the bill at the Empress the same week.

At the Olympic "The City Sports" were seen for the week, and the burlesque stock at People's put on "The Dandy Girls." The manager of People's was recently fined by the Juvenile Court. Every week a ladies' matinee is given on Friday. At a recent Friday matinee twenty-five children under nine years of age were found in the house, and the majority were babies in arms under four.

The Serge de Diaghileff Ballet Russe will give three performances at Music Hall March 13. JOHN REDHEAD FROOME.

## PHILADELPHIA

PHILADELPHIA (Special).—The one change of bill this week is another revival of "The New Henrietta" at the Adelphi. The cast remains the same.

Last week the only change of note was at the Forest, when Ziegfeld Follies made their appearance. It was wonderfully well received, a special ovation being given to Ed. Wynn, the Philadelphia boy who is starring in it.

At the other playhouses there are no changes. "The Only Girl" is in its third week at the Lyric. "Twin Beds" is rounding out its fifth week at the Garrick. "Pollyanna" has been here so long at the Broad we have lost track of the count of weeks, and "Follies" are still playing at the Forrest.

Numerous changes in the various companies at the Lubin plant made within the past month have given rise to various unconfirmed rumors of a big change at the plant. It is evident that something radical is going on.

J. SOLIS-COHEN, JR.

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# VAUDEVILLE

FREDERICK JAMES SMITH—Editor



"The River of Souls" is Picturesque Melodrama—Albert Whalen Comes Back

**C**ARVED coffins, deadly trap doors and panelled walls are incidentals to John L. Golden's well-sustained little melodrama, "The River of Souls," which had its variety premiere at the Palace.

## Atmospheric Oriental Melodrama

A bland and unscrupulous mandarin, Woo Hi Yin, is the villainous central figure of the Chinese playlet. Mr. Yin has the whole thing down to a picturesque system. His secret reception room overlooks a river. Indeed, a little trap door, just over the water, is an exit generally used by persons who lose the mandarin's favor.

Mr. Yin has feasted his honorable eyes upon the beauty of Suey Sin Fah, "the Lily Flower," but little Miss Suey has already lost her heart to a humble woodcarver, Tai Loy Jung. So the mandarin hits upon the neat little idea of having the lover carve a coffin—for himself. Naturally, the woodcarver doesn't know the purpose of his workmanship.

Finally the mandarin summons the Lily Flower and orders the lover to deliver the coffin. And the trap door waits close by. There's a melodramatic situation with a touch of grim humor.

The mandarin gives little Suey Sin Fah and her lover a few last moments together. The Lily Flower manages to warn the woodcarver and, although the mandarin watches through the eyes of a picture panel in the wall, she secretly slips him her tiny jeweled dagger.

## All for Love of the Lily Flower

Then the girl is lead away and the rivals are left alone. The mandarin grimly passes sentence of death upon the lover. Moreover, he shows the carver just how any chance discovery of the murder will be guarded against. He has searched his province for a man who looks exactly like Tai Loy Jung. And—presto—an unknown, an exact double in attire and appearance, steps into the room. This man will live to take the carver's place in the world and do the mandarin's bidding. The two men—physical duplicates—face each other. The mandarin chuckles with the keen appreciation of a crime connoisseur.

Then, for just a second he turns his back. Tai Loy Jung draws his dagger, stabs the unknown, shoves the body aside and takes the man's place, as if protecting the mandarin from attack. And Woo Hi Yin is deceived by his own skill. He releases the Lily Flower, sends the carver, as the supposed double, upon his way and laughs grimly as he notes the handy proximity of the little trap door to the distorted body on the floor. Curtain!

It's a skillfully contrived melodrama with grip and decided ingenuity. And it has atmosphere, too. "The River of Souls" is very well played. Harold Hartsell presents a carefully drawn and well maintained characterization of the merciless mandarin. Felice Morris gives an Eastern touch to the role of the Lily Flower and makes a dramatic stage picture. As the carver, Guy Milham is declamatory.

## The Dollys Again

The Dolly Sisters continued at the Palace for a third week. They transformed their repertoire, while Jean Schwartz varied his costume-change piano selections.

The Dollys first appear in startling seaside attire of vivid yellow for a song of the bathing beaches.

"Each little daughter,  
Stays out of the water."

Sing Roszika and Yansel and, after surveying the Dolly bathing attire and observing the little beauty spots north-east of the—er—socks, we can understand the tremendous import of the lyric. The Dollys next contribute a pretty series of dances in the guise of Chinese evolutions, plus fans and embroidered parasols. And they finish with a lively duet dance in dashing gowns of filmy orange and silver, hats fetchingly attil.

We liked the sisters' new dance repertoire, which, of course, is done with the Dolly verve.

The song and piano specialty of Irene Bordon and Melville Ellis, with its gold and black background, is practically unchanged. The turn has the air of distinction, although the merits rest between Mr. Ellis's interesting piano playing—always crisp and incisive—and Miss Bordon's chic costumes.

Will Rogers, the cowboy lariat expert, came over, like the Dollys, from "The Midnight Frolic," to try vaudeville once more. "I don't hardly know what to do," confessed Rogers in his abashed style, "what



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MISS IRENE FRANKLIN,  
Doing Her Charming Songs at the Palace This Week.

are most of them doin' nowadays?" But Rogers gets along very well.

## Ruth Royce's New Songs

Ruth Royce, as irrepressibly grimacing as ever—or more so—returned to the Palace. Miss Royce launches her turn with a touch of almost Irish brogue in "Molly, Dear, It's You I'm After." She follows with a rube song of Sheriff Hi Spiffins, who followed a crime trail to New York and then forgot all about clues and other things. It's the old theme of the simple, bewildered region which hovers just outside of New York's limits and that gay, daring, wise street called Broadway.

Later Miss Royce tells us of one Priscilla Lee undergoing vocal treatment, and last of a laundress who becomes inoculated with the Theda Bara bacilli and longed to vamp upon the screen. "Keep Away From the Motion Picture Man" is the title. It's of labored blueness. Miss Royce should be careful to avoid the slough of vulgarity in the idea that raciness wins applause.

The members of the Gomez Trio are lively Spanish dancers of the peasant type. So far their turn lacks construction and costuming. With the right kind of direction, the dancers may develop.

Mrs. Thomas Whiffen brought Edgar Allan Woolf's "The Golden Night" to the Palace. Even at a second reviewing the sketch revealed genuine appeal. The heart wallop is there.

Paul Gordon and Amy Rica are still doing their trick cycling turn, although Gordon has tried to develop into a Will Rogers with "impromptu" patter. But, where Rogers has a natural sense of humor, Gordon is just labored. All in all, their comedy is sad stuff, although they are agile cyclists.

## Albert Whalen Returns

Albert Whalen, the Australian entertainer, came back to American vaudeville at the Colonial. Whalen is lanky, serious looking and distinctly English. He whistles his entrance number, following with three songs, which have the unmistakable flavor of the English 'all. They are passable but leave no distinct impression. Finally Whalen recites a little melodrama with incidental sounds from off stage. Thus we hear, the shades of night fall, the foiled lover grind his teeth and the heroine tear herself away. This is really the best bit of his repertoire, although Tom McNaughton has done things in the same vein over here.

Having finished, Whalen picks up his coat, silk hat and gloves, and starts to depart. He vainly tries each door and—unable to get off—smiles a bit sheepishly as the curtain falls. It's another way of teasing applause.

Whalen has a virile sort of personality but his turn is tedious as it stands. It needs the injection of variety in material.

Charles E. Evans came to the Colonial in the farce, "A Forgotten Combination," which starts with a dark stage boudoir and the flash of a burglar's lantern. But the thief hides hastily when the Neweds appear to hurriedly dress for a dinner party. Then follows the usual comedy about dresses that button in the back, lost collar buttons and missing neckties. Finally, the safe containing wife's jewels is found to be locked, the combination being missing. Of course, the burglar is ultimately caught in the act of opening the safe and put to flight. That naturally solves the farcical problem.

The skit has a number of laughs. Yet it is entirely of old variety vintage.

## A Chinese Two-Act—Next!

The Chinese singles have been coming thick and fast. Now we have the Celestial two-act. Yow Hwa and Moe Yuen start off by vocalizing about the old homestead down in New Hampshire. After which they further disturb the shades of their honorable ancestors by fox trotting and even cake walking. Their dancing is brisk enough but we wouldn't give a tsien to hear them sing.

Jule Bernard and Florence Scarth have a rather novel two-act with a gilded restaurant and a pawn shop in the background. Instead of the usual flirtation opening, this time the chappie is in a state of financial depression just as he meets a young woman vitally interested in luncheon. So, while she waits within the restaurant, he slips into the pawnshop and leaves his overcoat. Then he hurries across to the restaurant. Later, when they emerge and she departs, he reaches into his inside pocket, extracts a dozen silver spoons and forks and dashes back into the pawn shop. Then he reappears with his overcoat and goes whistling down the street.

This little twist of novelty alone upholds the skit, since the remainder of the patter is mediocre and the interpretation is but fairly adequate.

(Continued on page 18.)





CHARLES E. EVANS,  
Now Presenting "A Forgotten  
Combination."

### THE WEEK IN REVIEW (Continued from page 17.)

#### More Patter and Song

Santley and Norton play the piano and do the rathskeller type of turn. They sing "There's a Broken Heart for Every Light on Broadway," the comedian brushes his hair in comedy fashion and gnaws a chair cushion for comic effect, and finally they roll up their trousers for a Scotch finish.

Howard, Kibel and Herbert—"the unique combination," remarked the programme—are silk-batted comedians, who vocalise such heart throbs as "Mother's Rosary." They do "My Ideal Little Girl" with eugenic philosophy like this:

"She needn't be wealthy,  
As long as she's healthy."  
And they remonstrate with the comedy element of the trip by remarking, "What are you laughing at, you big fat boob?"

#### IN LONDON MUSIC HALLS

LONDON (Special).—"Lady Godiva," based upon the historical ride of the Lady of Coventry, has been done into a three-scene variety playlet in blank verse. Ada Colley is playing Lady Godiva.

Larry Ceballos is now in "Follow the Crowd," the London version of "Stop, Look, Listen." Ethel Levey and Joseph Coyne have the leading roles.

Mary Rorke has the leading role in Hall Caine's playlet, "The Iron Hand," just produced by Dion Boucicault.

Lady Constance Stewart Richardson is dancing at the Alhambra.

The Reverend A. J. Waldron, author of several playlets, including "Should a Woman Tell?" done on the other side, is now driving a motor car in Belgium and doing hospital work.

#### CHICAGO VAUDEVILLE

CHICAGO (Special).—Helen Lackaye, in "Overtones," made such an impression at the Palace last week that the offering is held there another week. Alexander Carr headlined at the Majestic last week in "An April Shower."

The Palace show had Eddie Foy and family as its big feature, and gave excellent satisfaction.

Alice Hamilton came into the Great Northern and handed a surprise to the vaudeville bunch by her success. She was formerly a character woman of the legitimate and has caught on to vaudeville in fine style.

A daughter was born to Mr. and Mrs. Joe Kelso, of the Kelso Brothers, Feb. 29 in Chicago.

The American Production Company has launched a vaudeville version of Lincoln J. Carter's "The Heart of Chicago."

The Butterfield circuit in Michigan is playing a number of dramatic stock companies at present, putting them in the vaudeville houses and changing policy to one show a night. The Fields Stock Company, The Nancy Hoyer stock, and the Chatterton stock are all in Butterfield houses this week.

Nan Halperin resumed her vaudeville tour last week at Columbus, Ohio, after a layoff at her home here owing to a cold. She plays the Empress at Grand Rapids, Mich., this week.

E. E. MEREDITH.

Bessie Clayton, during her Western tour, has been studying the dances of the Red-men. She has been seeking the origin of modern dances and studying the development of certain steps among the Indian tribes. She claims to have discovered that the grizzly bear, the tango and the Texas Tommy can be traced to Indian origin.

## VIRGINIA HARNED IN HER OWN SKETCH; NORA BAYES RETURNS

Isabell D'Armond in Addison Burkhardt Skit—Alma Belwin has Strong Catherine Cushing Playlet

BY WALTER J. KINGSLEY.

ONE of our popular young booking men was relating his experience at a week-end party. Seeking to convey adequately a sense of the supreme entertainment, he exclaimed:

"It is one of those places where they appreciate you so much that they give you strawberries and cream for breakfast in the middle of the winter."

Virginia Harned has written a comedy sketch for herself and will open in a Keith house in this district on April 3.

When the Walton Diamond was announced at the Palace this week, guarded by two detectives, Diamond Jim Brady offered to loan the Dolly girls some of his priceless jewels for a counter show, but the sisters declined with thanks. Miss Walton made a magnificent display of gems and gowns, her dancing frocks being miracles of the modiste's art. Maurice and Walton prove that there is still abundant life in drawing-room dancing, their act being one of the greatest hits ever recorded at the Palace. Baron De Meyer's exquisite stage settings gave Palace audiences a new thrill. Maurice and Walton came back irresistibly strong.

Clever little Isabell D'Armond is rehearsing a new sketch by Addison Burkhardt. It will include specialties.

Nora Bayes has found Palm Beach expensive, especially in the neighborhood of the club conducted by the Bradley Brothers. Miss Bayes has toyed with our old friend, George W. Chance, until she sees red and black all over the veranda of the Breakers at tango time. She will revive her bank roll on the Keith time, opening in Washington March 20. Miss Bayes is being lionized socially at Palm Beach and is invited to the most exclusive society affairs.

Alma Belwin is seriously considering vaudeville in a powerful sketch by Catherine Chisholm Cushing. The leading role is one of the strongest ever written for a one-act playlet. The sketch is tremendous and, until Nazimova discovered "War Brides," she was bent upon playing the big leading part, which calls for about everything that an actress can do in the way of comedy, emotion, tragedy, and straightaway playing. It is a whole of a part and fortunate will the actress be who creates it, and is big enough to expand to the full measure of Miss Cushing's intention.

Melvin H. Dalberg, the celebrated attorney for headliners, gave a banquet at Child's early Sunday morning, which was attended by many vaudeville celebrities. Early morning pedestrians coming from the Domino Room peered through the big windows in awe at the disregard of expense, the genial host having declared the sky to be the limit. The check was one of the largest in the history of Child's.

Unluckily for the out-of-town theaters the Dolly Sisters and Jean Schwartz will not be able to go on the road until Florenz Ziegfeld gives the word. He claims a verbal agreement with them to remain in the Midnight Frolic, and their resignation has not "taken." They have a fine route booked at a remarkable salary, and are eager to tour the Keith Circuit. But Flo says wait and wait they must, for the U. B. O. has a proper respect for contracts and agreements and does not do unto others what it dislikes having done to itself.

Will Rogers, after his cheery fashion signed for the Palace while still a feature of

the Midnight Frolic, without taking Mr. Ziegfeld into his confidence, and all the way from Palm Beach that manager insisted on his cancelling the vaudeville booking. The Great General Staff of the Palace got busy, and after an exchange of diplomatic notes Mr. Ziegfeld permitted Rogers to play, provided every credit was given to the Midnight Frolic and its management.

Dudley Douglass, of Plicer and Douglass, is using George Moore's trick mustache in the act, and Vanderbilt and Moore are consequently up in arms, even threatening to cancel their Orpheum tour to come East and force the copyist to "cease." Miss Vanderbilt wired Edward V. Darling from Winnipeg that she was afraid that Moore would jump the show and hasten to New York to personally chastise the offender. Douglass says that he used the trick mustache long before Moore. By the way, Vanderbilt and Moore are a pronounced hit on the Orpheum tour.

Emma Carus is confiding in the natives of Texas that she is soon to lead a blushing young booking expert to the altar. Be that as it may, Ota Gygi does not believe it at all, and pronounces the statement exaggerated. Josie Heather is another headliner who is being wooed with the violin. It's a Spanish year in the modes, in opera, in dancing, and in romance.

Edgar Allan Woolf has dubbed his latest star—Mrs. Whiffen—"La Petite," much to the delight of the profession, which rejoices in the dear old lady's success in the two-a-day.

There is a Hibernian single who, when off watch, delights in visiting theaters and panning other singles. She is an adept at slinging verbal vitriol, and the way she can put away a great artiste as a veritable flop is amazing in its indiscretion. Really life is too short for knocking. A good laugh at some one's expense is one thing, but cold-blooded roasting is quite another. Perhaps the Pantages Circuit would please the lady in question.

Edward V. Darling is going to send his International Trio of headliners around the circuit. Carrie De Mar will represent America during the opening week at the Orpheum, but after that Reina Davies will appear for the U. S. A. and defend the championship against Josie Heather, Great Britain, and Juliette Dika, France. Miss De Mar's bookings do not permit her to continue in the trio, and Miss Davies has been asked to cancel Western bookings to come East for the feature. Reina is looking her loveliest, so the championship has a good chance of remaining in America.

When you see Eddie Darling in his Rolls-Royce next summer you will begin to believe things. When M. S. Benthams asked Eddie to be one of his cruising party down the Atlantic Coast in May on board his new \$40,000 yacht, *Psyche V*, he replied: "Thank you, no, Mayer. I will soon have my own sea-going yacht in commission." That's about it!

Why did Joe Pincus return alone from the South? Still the winter winds blow chill around the Adlon and Palm Beach is pleasant.

Adele Rowland refuses to divide headliner honors with Ruth St. Denis at the Orpheum. It is all or nothing for Miss Rowland, who says that vaudeville means nothing to her but the advertising.

## ELSIE JANIS TO REST AFTER MAY 1; NEIL KENYON RETURNING

Whitford Kane to do "Lonesome Like" for Limited Variety Season—Will Cressy Plays for the President

Elsie Janis is going strongly on her vaudeville tour, playing to capacity business in each theater. The vaudeville powers want to extend her tour and book her for the coming year. Miss Janis will, however, close on May 1 for an extended rest at her home, near Tarrytown, N. Y.

Neil Kenyon will shortly appear once more in American vaudeville in his Scotch character studies. Mr. Kenyon was very well received during his appearances over here a year ago.

When Whitford Kane concludes his engagement as the bashful lover in "Hobson's Choice," he will play a limited season in vaudeville in "Lonesome Like," a Lancashire comedy by Harold Brighouse, author of "Hobson's Choice." Mr. Kane has already appeared in "Lonesome Like" on the Modern Drama Players' programme.

Will Cressy and Blanche Dayne gave a special "command" performance of their old sketch, "Town Hall To-night," before President Wilson and Mrs. Wilson at Keith's in Washington. It is probably the

first instance of a special vaudeville performance before the president.

The Cressys were playing their new sketch, "One Night Only," at Keith's but the secretary to the president had enjoyed their former vehicle, "Town Hall To-night," in another city. So at the request of the president, Mr. Cressy revived the old playlet for a single night. With President Wilson and Mrs. Wilson in the box were Mrs. Wilson's mother, Mrs. Bolling; her sister, Miss Bertha Bolling, and John Randolph Bolling.

Eva Tanguay is quitting "The Girl Who Smiles" and returning to vaudeville.

"The River of Souls," John L. Golden's Chinese melodrama offered at the Palace Theater last week, has been routed over the Orpheum time, opening in Milwaukee next Monday. Martin Beck made the production of the playlet, which was originally done at a Lamb's Gambol.

Julia Dean plays at least one more week in John Willard's war playlet, "Marie Rose," being a feature of next week's programme at the Chicago Palace.

Minnie Dupree is returning to vaudeville. She will be seen at the Royal during the week of March 20. While no announcement has yet been made of Miss Dupree's vehicle, it is probable that she will return to Alfred Sutro's "The Man in Front."

Tommy Gray has just written a novelty two-act, "Fatty's Picture Business," for Wilfred Berlich and Lillian Hart. Mr. Berlich and Miss Hart last season appeared in a Lasky offering.

Bobby Higgins, last seen as a member of the team of Melville and Higgins, is to do a single. The turn will be called "A Nut Sundae," and Tommy Gray is the author.

After four days' uninterrupted concentration, the Keith press department has announced the names of two special bills to be celebrated at the Bushwick and Royal theaters next week. The Bushwick will have a "March Carnival," while the Royal will offer a "Patrons' Request" programme. This marks the Bushwick's 'steenth celebration week this season. Henry Lewis, by the way, will head the special bill at the Royal. Lewis has had the unusual distinction of heading the "Patrons' Request" week programmes at the Bushwick, Orpheum, Alhambra, and Royal theaters.

Babette, last seen in vaudeville with Harry Tighe, is to do a single, booked by the Edward S. Keller offices.

Babette, by the way, was painfully injured in an automobile accident on Feb. 26, when the car, in which she was riding, collided with a taxi. Babette was taken to Roosevelt Hospital and later to her home.

Willard Mack has written a playlet, "Don't Do It!" for Jack Kennedy. Edward S. Keller is booking Mr. Kennedy's tour.

Mlle. Marguerite and Frank Gill, now in their eighth week at Pabst's Harlem Restaurant, will begin an engagement at the Bismarck Hotel in Chicago on April 15. Mlle. Marguerite and Mr. Gill, who offer a mingling of Spanish and American dances, appeared in vaudeville this season, and recently were featured on the New York Roof. Their engagement at Pabst's immediately followed, and they have been very successful at the Harlem resort.

Mlle. Marguerite and Mr. Gill are likely to return to vaudeville in the Fall.

Kalmar and Brown opened in their new act, "Nursery Land," in Hoboken late last week. "Nursery Land" is the joint work of the two vaudevillians, while the songs are by Bert Kalmar.

William Rock and his new dancing partner, Frances White, make their first Eastern appearances at the Palace on May 1.

Mrs. Thomas Whiffen's own daughter, Peggy Dale, is playing the granddaughter in her vaudeville vehicle, "The Golden Night," by Edgar Allan Woolf.

Eugene Blair opened in vaudeville at the William Penn Theater in Philadelphia last week in a new sketch, "Mary Quite Contrary."

Marion Morgan's classic dancers made their return to the metropolitan stage at the Colonial Theater this week.

Jack Wilson is back in vaudeville at the Royal this week.

Jack Wilson lost his limousine last week, when it caught fire at Manhattan Beach and was completely destroyed. The chauffeur had a narrow escape.

Down in Washington last week, Irene Franklin discussed the femininity of three cities: "Washington girls simply fascinate me," she said. "That isn't bunkum. They are good looking and they know how to dress. New York girls are—ugh! They are hard faced. You know that hard-faced look, just as if they had been forced to wipe every human emotion off for the sake of business. They are not any worse than the men, but it looks worse. And the Chicago girls do not know how to dress. They wear the loudest clothes. They have quite feet out there, too. Quite feet."

Miss Franklin hopes to be able to appear in "The Melting of Molly" by September, although there are still matters, regarding the dramatization, to be adjusted with the publishers, Dodd, Mead and Company. It is still undecided whether Willard Mack or George V. Hobart will adapt the Maria Thompson Davies novel for the stage. Miss Franklin and Burton Green have practically completed the songs to be introduced in the adaptation.

Phyllis Gilmore, who—whisper—once played leads for the Corse Payton Stock, is in vaudeville in the playlet, "The Girl from Macy's."

Will Rogers came very near not opening at the Palace last week. It seems, according to reports, that he signed up without notifying the management of the New Amsterdam roof, where he is a "Midnight Frolicker." Then permission to double was denied and, on Sunday night before opening, it seemed that the Oklahoma cowboy couldn't try vaudeville for the present. But permission was obtained from Florenz Ziegfeld, Jr., at the last moment.

Lillian Concord, who was understudy to Margaret Romaine in "The Midnight Girl" last season, is to enter vaudeville in an operatic offering.



# RATS' BALL AND ELECTION

The annual masque and civic ball of the White Rats Actors Union of America will be held at the Amsterdam Opera House, Forty-fourth Street and Ninth Avenue, on March 16. Plans for the affair are being rapidly perfected.

Balloting for the election of international officers and twenty-one members of the international board is now in progress and will end at midnight on March 31. The candidates follow: International president, Edward Esmond; James William Fitzpatrick; International vice-president, Edward Clarke; Tim Cronin; International executive and secretary-treasurer, Harry Mountford; international board (twenty-one to be elected), Edward Archer, Theodore Babcock, Mac M. Barnes, Will S. Beecher, Johnny Bell, A. P. Benway, Joe Birnes, Simon Bonamor, Franz Brandel, Ernest Carr, Harry Coleman, Will P. Conley, Barry Connors, Cliff Dean, George E. Delmore, James F. Dolan, J. Bernard Dyllin, Bert Ford, Eddie Foyer, Henry Frey, J. Greenfield, Irving Hay, Frank Herbert, John P. Hill, Robert Henry Hodge, Virgil V. Holmes, George W. Kingsbury, Colie Loretta, Dick Lynch, Joseph P. Mack, Jim Marco, Junie McCree, John McNamee, Sam Morton, Fred Niblo, Frank North, Henry W. Pemberton, Jewell Play, Paul Quinn, Max Reynolds, Thomas P. Russell, Max Schultze, George W. Searjeant, Will C. Smith, Martin A. Somers, Fred R. Stanton, Otto Steiner, Fred M. Tallman, Victor V. Vass, Clyde Vaux, Albert Warner, Charles Wauson, Geoffrey L. Whalen, Gordon Whyte, Arthur Williams, Tony Williams, V. P. Wormwood.

## MAX HART SUED FOR \$100,000

Max Hart, the vaudeville agent, with offices in the Palace Theater Building, faces two suits as the result of his alleged intimacy with Mrs. Clara Eckel, known on the stage as Clara Inge. Mrs. Eckel ended her own life by taking poison in her apartment at 305 West Forty-fifth Street on Dec. 12.

On Feb. 1 her husband, Charles E. Eckel, a salesman for the United States Rubber Company, sued Mr. Hart in the Supreme Court for \$100,000 damages. Nothing was known of the suit until last week, when the defendant, through his counsel, asked Justice Finch, of the Supreme Court, to have the complaint modified by striking out of it certain passages because they were redundant and superfluous. Decision on the motion was reserved.

The complaint set forth that Mr. Eckel and Miss Inge were married on July 31, 1911. They had one child, a boy. The complaint, referring to the death of Mrs. Eckel, alleges:

"The plaintiff's wife, in a desperate state of mind and highly agitated, and with the intent and purpose to free herself from the defendant's control and influence, died by her own hand in her apartment which the defendant, unknown to the plaintiff, had provided for the plaintiff's wife out of his own funds, and where he had detained and harbored her."

The defendant, the complaint further charges, had enticed Mrs. Eckel away from

her husband in November, 1914, by means of valuable gifts, payments of money, and by making false and slanderous statements about the plaintiff. The complaint alleges that Hart several times prevented Mrs. Eckel from returning to her home "by threats to kill her and take her life if she returned to her husband."

In December last Mrs. Madge Hart began a suit for divorce from the defendant in the Eckel suit. Mrs. Hart's stage name was Madge Fox. She charges that it was not until Mrs. Eckel had committed suicide that she learned of the alleged relations between the dead woman and her husband.

## "MERCEDES" GETS DECREE

Judge Perkins in the Wayne County Circuit Court in Detroit, Mich., on Feb. 29 signed a decree restraining Elizabeth Mercedes Crane from using the name "Mercedes" in connection with her musical "telepathy" act. Action was brought by Joseph B. Howard, who for several years has advertised his "thought transference" act as "Mercedes."

Miss Crane contended that she was the original "Mercedes," having been advertised under that name when she was a partner of Howard in his "telepathy" act. Judge Perkins, however, held that Howard, by using the name four years, acquired exclusive right to it.

When Judge Perkins read the decree as prepared by counsel for Howard, he noticed that the act was styled "psychic" in two or three places.

"I don't want anyone to believe that I think this act is psychic," said the Judge, and he wrote in the word "alleged" before the word "psychic." Miss Crane stated, through her attorney, that the case will be appealed.

## VAUDEVILLE GOSSIP

Maurice and Florence Walton returned to vaudeville at the Palace this week. And Irene Franklin is on the same bill. Decks have been cleared for action!

Gwladys Hopetown, who has just concluded a season with Mrs. Patrick Campbell, is to appear in vaudeville in a dramatic playlet.

Ida Lawrence and her son, Ed R. Salter, Jr., have just closed a tour of the Orpheum time and are resting at the home of Mrs. Salter's mother at Rutland, Vt. They will resume their tour after Easter.

Tameo Kajiyama, the vaudeville entertainer, and May M. Flindall, of No. 135 Remsen Street, Brooklyn, were married on March 5 in the Holy Trinity Episcopal Church in Brooklyn. Miss Flindall is twenty-two years old and the daughter of Arthur Flindall, of London, a lace manufacturer now serving in the English Royal Artillery.

Harry Gilfoil has just presented the First Methodist Church, of Bay Shore, L. I., with a lighting system. Which is doing very well for an entertainer who bills himself as "the gayest old sport in New York."

The current week is understood where no date is given.

# VAUDEVILLE DATES

Dates ahead must be received by Friday for the next issue.

ADAMS and Gilbert: Princess, Nashville, 13-15; Lyric, Birmingham, 16-18.  
ADLON Brothers: Lyric, Birmingham, 9-11; Colonial, Norfolk, 13-15; Bijou, Richmond, 16-18.  
ADONIS and Dog: Keith's, Phila., 20-25.  
AJAX and Emilie: Empress, Grand Rapids, 13-18; Keith's, Toledo, 20-25.  
ALEXANDER Brothers: Temple, Hamilton, Can., Orph., Montreal, 13-18; Dominion, Ottawa, 20-25.  
ALLMAN and Dody: Keith's, Columbus, 13-18; Empress, Grand Rapids, 20-25.  
ANNAPOLIS Boys, Five: Orph., Memphis; Orph., New Orleans, 12-18.  
ANTRIM and Vale: Colonial, Erie, Pa., Keith's, Indianapolis, 13-18; Keith's, Louisville, 20-25.  
ANTWERP Girls: Keith's, Dayton, 13-18.  
ARDATH, Fred J. Co.: Keith's, Wash., Keith's, Phila., 13-18; Bushwick, B'klyn., 20-25.  
ASTAIRE, Fred and Adele: Keith's, Wash.; Keith's, Boston, 20-25.  
AURREY and Riche: Bushwick, B'klyn., 13-18.  
AVON Comedy Four: Columbia, St. Louis; Orph., Memphis, 12-18.  
BAILEY, Vinie: Alhambra, N.Y.C.  
BAKER, Belle: Orph., B'klyn.; Orph., Wilmington, Del.  
BALL and West: Davis, Pittsburgh; Prospect, B'klyn., 13-18; Keith's, Balto., 20-25.  
B A L L E T Diverissements: Orph., Montreal, 13-18.  
BANCROFT, George, and Octavia Brooks: Prospect, B'klyn., 13-18.  
BANKOFF and Girdle: Orph., Phila., 12-18.  
BARNES, Stuart: Orph., Minneapolis, 12-18.  
BARRY, Mr. and Mrs. J.: Keith's, Columbus; Keith's, Toledo, 13-18; Keith's, Dayton, 20-25.

BARTON, Sam: Orph., Oakland; Orph., Los Angeles, 12-18.  
BEERS, Len: Bijou, Richmond, 13-15; Colonial, Norfolk, 16-18; Keith's, Wash., 20-25.  
BENSSEE and Baird: Orph., Montreal, 20-25.  
BENNY and Woods: Grand, Calgary, Can.; Orph., Seattle, 12-18.  
BENT, Francis P.: Orph., Boston.  
BERGERE Valerie: Alhambra, N.Y.C.; Orph., B'klyn., 13-18.  
BERNARD and Phillips: Bushwick, B'klyn., 13-18.  
BERNARD and Scarth: Keith's, Cinti., 13-18; Keith's, Indianapolis, 20-25.  
BERTSCH: Keith's, Cleveland, 13-18.  
BEYER, Ben, Co.: Forsyth, Atlanta.  
BIG City Four: Alhambra, N.Y.C.; Bushwick, B'klyn., 13-18; Royal, N.Y.C., 20-25.  
BISHOP, Marie: Orph., Salt Lake City, 12-18.  
BOUNCERS, Billy: Circus, Bushwick, B'klyn., 13-18.  
BRAATZ, Selma: Alhambra, N.Y.C.  
BRADLEY and Norris: Keith's, Boston.  
BRECK'S Bronze Beauties: Temple, Rochester.  
BRIDE Shop: Shea's, Toronto, 13-18; Orph., Montreal, 20-25.  
BRIGHTON'S: Keith's, Wash., 13-18.  
BROCKBANK, Harrison, Co.: Keith's, Prov., 13-18.  
BRONSON and Baldwin: Orph., St. Paul; Orph., Minneapolis, 12-18.  
BRONTE and Aldwell: Orph., Chattanooga, 20-22; Grand, Knoxville, 23-25.  
BROWER, Walter: Keith's, Columbus, 13-18; Hipp., Youngstown, 20-25.  
BROWN and McCormack: Bijou, Richmond, 9-11.  
BROWN and Spencer: Mat., Chgo.; Columbia, St. Louis, 12-18.  
BUDD, Ruth: Keith's, Wash., 13-18.

COMFORT and King: Orph., Lincoln, 9-11; Temple, Detroit, 20-25.  
CONANT, Caliste: Orph., Salt Lake City; Orph., Denver, 12-18.  
CONCHAS, Paul: Shea's, Buffalo, 13-18.  
CONLIN, Steele and Parks: Mat., Milwaukee, 12-18.  
CONNELLY and Weirich: Prospect, B'klyn.; Alhambra, N.Y.C., 13-18.  
COOK, Joe: Keith's, Toledo; Keith's, Dayton, 13-18; Keith's, Cleveland, 20-25.  
COOK, Olga: Orph., Portland, Ore.  
COOPER, Harry: Palace, Chgo.; Keith's, Dayton, 13-18.  
COOPER and Cook: Orph., Chattanooga, 9-11.  
COOPER and Smith: Keith's, Dayton, 13-18.  
CORBETT, Sheppard and Donovan: Colonial, Erie, Pa.  
CORCORAN and Dingle: Keith's, Columbus, 20-25.  
CORELLI and Gillette: Orph., Los Angeles, 12-18.  
CRANBERRIES: Palace, Chgo., 12-18.  
CRAWFORD and Broderick: Hipp., Youngstown; Keith's, Dayton, 13-18; Keith's, Columbus, 20-25.  
CRESSY, Will, and Blanche Dayne: Keith's, Phila.; Maryland, Balto., 13-18; Keith's, Cleveland, 20-25.  
CRUMIT, Frank: Orph., Kansas City.  
CUNNINGHAM, Cecil: Orph., Memphis; Orph., New Orleans, 12-18.  
DALY, Violet: Keith's, Dayton; Keith's, Columbus, 13-18; Empress, Grand Rapids, 20-25.  
DALY, Vinie: Orph., Winnipeg, 12-18.  
DAMERAL, George: Orph., Phila., 12-18.  
D'AMOUR and Douglas: Keith's, Cinti., 13-18; Keith's, Dayton, 20-25.  
DANIELS and Conrad: Orph., B'klyn.; Colonial, N.Y.C., 13-18.  
DANUBE, Four: Keith's, Phila.; DARRAS Brothers: Empress, Grand Rapids; Keith's, Toledo, 12-18.  
DEGMAN and Clifton: Alhambra, N.Y.C., 13-18.  
DE KOS, Joseph, Troupe: Keith's, Phila., 20-25.  
DE LEON and Davis: Shea's, Buffalo, 20-25.  
DE MACO, J. and K.: Shea's, Buffalo; Shea's, Toronto, 13-18.  
DE MAR, Carrie, Co.: Rushwick, B'klyn.; Orph., B'klyn., 20-25.  
DESERRIS, Henrietta, Co.: Maryland, Balto.  
DESVAL, Olympic: Bushwick, B'klyn.; Prospect, B'klyn., 13-18.  
"DE TRIM'S Reducing Parlor": Royal, N.Y.C.; Alhambra, N.Y.C., 13-18.  
DE VOY, Emmett: Orph., Salt Lake City, 12-18.  
DE VRIES, Henri: Orph., Minneapolis; Orph., St. Paul, 12-18.  
DIAMOND and Brennan: Mat., Milwaukee; Columbia, St. Louis, 12-18.  
DINKLEFIELD'S Christmas: Orph., B'klyn., 20-25.  
DOCKSTADER, Lew: Princess, Nashville, 13-18; Orph., Chattanooga, 20-25.  
DOLLY Sisters: Palace, N.Y.C.; Alhambra, N.Y.C., 13-18; Colonial, N.Y.C., 20-25.  
DONOVAN and Lee: Orph., Kansas City, 12-18.  
DOOLEY, Ray: Grand, Calgary, Can.; Orph., Seattle, 12-18.  
DOOLEY and Russel: Palace, N.Y.C.; Keith's, Prov., 13-18.  
DOOLEY and Sales: Keith's, Louisville; Forsythe, Atlanta, 13-18; Lyric, Birmingham, 20-22; Princess, Nashville, 23-25.  
DUGAN and Raymond: Orph., Oakland, 12-18.  
DUNBAR'S Darkies: Temple, Detroit; Temple, Rochester, 13-18; Keith's, Indianapolis, 20-25.  
DUNBAR'S Eight Royal Dragons: Royal, N.Y.C.; Bijou, Richmond, 20-22; Colonial, Norfolk, 23-25.  
DUNBAR'S Maryland Singers: Alhambra, N.Y.C.; Maryland, Balto., 13-18.  
DUPREE, Minnie, Co.: Royal, N.Y.C., 20-25.  
DUPREE and Dupree: Orph., Phila., 12-18.  
DYER, Faye, Trio: Orph., Salt Lake City; Orph., Denver, 12-18.  
DYER, Hubert, Co.: Temple, Detroit, 20-25.  
EARLE, Georgia, Co.: Royal, N.Y.C.; Shea's, Buffalo, 20-25.  
ELINORE and Williams: Keith's, Indianapolis; Keith's, Louisville, 13-18; Keith's, Phila., 20-25.  
ELIE and Bordon: Shea's, Buffalo, 13-18; Shea's, Toronto, 20-25.  
ELLISON, Glen: Orph., B'klyn., 20-25.  
EMBS and Alton: Orph., Kansas City; Orph., Omaha, 12-18.  
ERFORD'S Sensation: Keith's, Balto., 20-25.  
ERNE and Ernie: Keith's, Columbus, 13-18.  
EVANS, Charles E.: Temple, Detroit, 20-25.  
EVANS, Ernest, Co.: Alhambra, N.Y.C., 13-18.  
EVANS and Wilson: Shea's, Buffalo; Shea's, Toronto, 13-18; Orph., Montreal, 20-25.  
EVEREST, Monks: Shea's, Toronto; Palace, Chgo., 12-18.

FABRIZIO, Carmine: Colonial, N.Y.C., 20-25.  
FARRER Girls: Shea's, Buffalo; Shea's, Toronto, 13-18; Temple, Detroit, 20-25.  
FAIRBELL, Marguerite: Orph., B'klyn.; Colonial, N.Y.C., 20-25.  
FASHION Show (Western): Orph., Denver; Orph., Colorado Springs, 12-18.  
FASHION SHOW: Orph., Montreal; Shea's, Buffalo, 13-18; Keith's, Boston, 20-25.  
FEIN, Harry, Co.: Orph., Kansas City; Orph., Omaha, 12-18.  
FISHER, Grace, Co.: Orph., Memphis; Orph., New Orleans, 12-18.  
FISHING: Rushwick, B'klyn.; FITZGERALD, Bert: Shea's, Buffalo, 13-18; Shea's, Toronto, 20-25.  
FITZGERALD, Marie: Keith's, Louisville; Hipp., Youngstown, 13-18.  
FITZGERALD and Marshall: Orph., Erie; Orph., Oakland, 12-18.  
FLANAGAN and Edwards: Orph., New Orleans.  
FLAVILLA: Orph., Minneapolis; Orph., Omaha, 12-18.  
FLOODE, Frank: Keith's, Phila., 13-18.  
FOGARTY, Frank: Orph., Los Angeles.  
FOLEY and O'Neil: Alhambra, N.Y.C.; Royal, N.Y.C., 13-18.  
FOURST, Temple, Rochester, 13-18; Keith's, Toledo, 20-25.  
FOSTER and Lovell: Lyric, Birmingham, 9-11.  
FOY, Eddie and Family: Colonial, St. Louis.  
FRANCIS, Mac: Orph., Denver; Orph., Colorado Springs, 12-18.  
FRANKLIN, Irene, and Bert Green: Palace, N.Y.C.; Maryland, Balto., 13-18.  
FRED and Albert: Orph., Montreal, 20-25.  
FREEMAN and Dunham: Orph., St. Paul.  
FRIDOWSKI Troupe: Orph., Phila., 20-25.  
GAUTIER'S Toy Shop: Orph., New Orleans.  
GAXTON, William, Co.: Keith's, Prov., 13-18.  
GERARD and Clarke: Lyric, Birmingham, 13-18; Grand, Knoxville, 20-22; Orph., Chattanooga, 23-25.  
GERE and Delaney: Keith's, Prov.  
GERMAINE, Herbert, Trio: Orph., Phila.; Orph., Sacramento, 13-14; Orph., Stockton, 15-16; Orph., Fresno, 17-18.  
GILFOIL, Harry: Temple, Rochester.  
GILLETTE, Lucy, Co.: Rushwick, B'klyn.; Prospect, B'klyn., 20-25.  
GILLINWATER Claude, Co.: Mat., Milwaukee; Mat., Chgo., 12-18.  
GILSON and De Mott: Colonial, Norfolk, 9-11.  
GIRARD, Harry, Co.: Keith's, Toledo; Colonial, Erie, Pa., 13-18; Keith's, Cinti., 20-25.  
GLOBE, Augusta: Bushwick, B'klyn., 12-18.  
GORDON Highlanders: Columbia, St. Louis; Orph., Memphis, 12-18.  
GORDON, John R. Co.: Orph., Salt Lake City; Orph., Denver, 12-18.  
GORDON, Paul: Keith's, Prov., 20-25.  
GRAPEWIN, Charles, Co.: Keith's, Cleveland, 13-18.  
GRAY, Hoe Bee and Summer: Temple, Detroit; Temple, Rochester, 13-18.  
GRAZERS: Orph., Montreal; Dominion, Ottawa, 13-18; Alhambra, N.Y.C., 20-25.  
GREEN, Harry, Co.: Orph., Portland, Ore.  
GRUBER'S Animals: Bijou, Richmond, 9-11; Maryland, Balto., 13-18.  
GYGI, Ota: Temple, Detroit, 13-18; Temple, Rochester, 20-25.  
HAGAR and Goodwin: Princess, Nashville, 9-11.  
HAL and Francis: Temple, Hamilton, Can., 13-18; Orph., Montreal, 20-25.  
HALLEN and Fuller: Orph., Portland, Ore.; Keith's, Boston, 20-25.  
HAILEN and Hunter: Orph., Oakland, 12-18.  
HALLIGAN and Sykes: Palace, Chgo., 12-18.  
HALPERIN, Nan: Empress, Grand Rapids; Temple, Detroit, 13-18; Temple, Rochester, 20-25.  
HARMONY Trio: Orph., St. Paul, 12-18.  
HARRAH, Roy, Troupe: Shea's, Buffalo, 13-18; Shea's, Toronto, 20-25.  
HARRIS and Manion: Keith's, Wash., 13-18.  
HASKELL, Loney: Roanoke, Roanoke, Va., 13-15; Colonial, Norfolk, 20-22; Bijou, Richmond, 23-25.  
HAWKINS, Lew: Forsythe, Atlanta, 13-18; Grand, Knoxville, 20-22; Orph., Chattanooga, 23-25.  
HAYES, Brent: Shea's, Buffalo, 20-25.  
HEATHER, Jose, Co.: Prospect, B'klyn., 13-18; Orph., B'klyn., 20-25.  
HELD Anna: Orph., Memphis, 12-18.  
HENDLER, Hirschel: Orph., Omaha; Orph., Kansas City, 12-18.  
HENNING J. and W.: Temple, Rochester, 13-18.  
HERAS and Preston: Keith's, Toledo; Keith's, Columbus, 20-25.  
HIPP, Youngstown, 20-25.

HERBERT'S Dogs: Keith's, Prov., 13-18.  
HERFORD, Beatrice: Keith's, Cinti.; Columbia, St. Louis, 12-18.  
HICKMAN, Al: Forsythe, Atlanta; Grand, Knoxville, 13-15; Orph., Chattanooga, 16-18; Bijou, Savannah, 20-22; Orph., Jacksonville, 23-25.  
HIGHEST Bidder: Shea's, Buffalo, 13-18; Shea's, Toronto, 20-25.  
HOFFMAN, Gertrude in Summum: Orph., Oakland.  
HOLMES and Buchanan: Prospect, B'klyn., 13-18.  
HONEY Boys: Hamilton, Ottawa; Temple, Hamilton, 13-18; Empress, Grand Rapids, 20-25.  
HOPKINS, Ethel: Keith's, Boston, 13-18; Royal, N.Y.C., 20-25.  
HORLICK, Ensemble: Keith's, Boston.  
HOUDINI, Palace, Chgo.; Hipp., Youngstown, 20-25.  
HOWARD, Allen, Co.: Keith's, Toledo; Hipp., Youngstown, 13-18.  
HOWARD, Joseph and Clarke: Orph., Salt Lake City, 12-18.  
HOWARD, Kibbel, and Herbert Hipp: Hipp., Youngstown, 13-18.  
HOWARD'S Ponies: Prospect, B'klyn.; Orph., B'klyn., 13-18; Alhambra, N.Y.C., 20-25.  
HUGHES, Mrs. Gene, Co.: Orph., Lincoln, 9-11; Orph., Kansas City, 12-18.  
HUNTING and Francis: Keith's, Boston; Keith's, Prov., 13-18.  
HUNTING, J. and M.: Lashwick, B'klyn., 20-25.  
HURST, Brandon, Co.: Orph., Los Angeles.  
HUSSEY and Boyle: Orph., 13-18; Bushwick, B'klyn., 20-25.  
IMHOFF, Conn. and Corneen: Princess, Nashville, 9-11; Orph., Memphis, 12-18.  
INKES and Ryan: Bijou, Savannah, 9-11; Lyric, Richmond, 13-15; Academy of Music, Norfolk, 16-18; Garrick, Wilmington, Del., 20-25.  
INTERNATIONAL Girls: Colonial, N.Y.C., 13-18; Orph., B'klyn., 20-25.  
JACKSON, Leo and Mae: Orph., Memphis, 12-18.  
JANIS, Elsie: Keith's, Cleveland; Keith's, Cinti., 13-18.  
J A H D G Dorothy: Orph., Phila., 12-18.  
JONES, Johnny, Jolly: Grand, Calgary, Can.; Orph., Seattle, 12-18.  
JUE, Quon Tai Princess: Prospect, B'klyn.  
JUNE and Russell: Temple, Hamilton, Can., 13-18.  
KAJIYAMA, Alhambra, N.Y.C.; Keith's, Prov., 13-18; Orph., Montreal, 20-25.  
KEIT and De Mont: Empress, Grand Rapids, 20-25.  
KERVILLE Family: Keith's, Toledo; Keith's, Cleveland, 13-18; Keith's, Indianapolis, 20-25.  
KETCHUM and Chatum: Grand, Knoxville, 9-11; Colonial, Norfolk, 13-15; Bijou, Richmond, 16-18.  
KING and King: Bijou, Savannah, 9-11; Victoria, Charleston, 16-18; Colonial, Norfolk, 20-22; Bijou, Richmond, 23-25.  
KINGSBURY, Lillian, Co.: Orph., Seattle.  
KIRK and Forsyth: Alhambra, N.Y.C.; Royal, N.Y.C., 20-25.  
KLASS and Bernie: Orph., London, Can.; Keith's, Prov., 13-18; Keith's, Balto., 20-25.  
KRAFT and Goss: Davis, Pittsburgh; Shea's, Buffalo, 13-18; Shea's, Toronto, 20-25.  
KRAMER and Morton: Rushwick, B'klyn., 13-18; Alhambra, N.Y.C., 20-25.  
KUMA, Tom: Roanoke, Roanoke, Va., 9-11; Bijou, Richmond, 13-15; Colonial, Norfolk, 16-18.  
KURTIS, Roosters: Orph., Lincoln, 9-11; Orph., St. Paul, 12-18.  
LADY Alice's Pets: Temple, Detroit, 13-18; Temple, Rochester, 20-25.  
LADY Sam: Keith's, Dayton, 13-18.  
LAI Mon Kim: Empress, Grand Rapids; Keith's, Toledo, 13-18; Keith's, Dayton, 20-25.  
LAMBERTI: Orph., Los Angeles.  
LANGDON, Harry, Co.: Orph., Oakland; Orph., Sacramento, 13-14; Orph., Stockton, 15-16; Orph., Fresno, 17-18.  
LANGTRY, Mrs. Maj., Chgo.: Keith's, Indianapolis, 20-25.  
LAURIE and Branson: Columbia, St. Louis; Mat., Milwaukee, 12-18.  
LAVINE, Ed. Gen.: Temple, Detroit, 13-18; Temple, Rochester, 20-25.  
LEACH, Helen Wallin, Trin: Orph., Omaha, 12-18.  
LE GROH'S: Colonial, Erie, Pa., 13-18; Grand, Calgary, Can., 24-25.  
LEIGHTON and Kennedy: Forsythe, Atlanta.  
LEIGHTON'S, Three: Orph., Minneapolis; Palace, Chgo., 12-18.  
LEITZIG, Prospect, B'klyn., 13-18; Colonial, N.Y.C., 20-25.  
LEON, Daley: Royal, N.Y.C.  
LEON, Great: Keith's, Cleveland, 13-18; Empress, Grand Rapids, 20-25.  
LEONARD and Whitney: Temple, Hamilton, Can., 13-18.  
LEONARD Middle Co.: Orph., New Orleans; Forsythe, Atlanta, 20-25.  
LEVY, P. and Tobber: Orph., Salt Lake City, 12-18.



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LEVY, Bert: Keith's, Prov.  
Keith's, Boston, 13-18; Colo-  
nial, N.Y.C., 20-25.  
LEWIS, Henry: Shea's, Buffa-  
lo, 13-18; Keith's, 13-18.  
LIGHTER and Alexander: Em-  
press, Grand Rapids; Hipp.,  
Youngstown, 20-25.  
LITTLE Stranger: Shea's, To-  
ronto; Hipp., Youngstown, 13-  
18; Keith's, Columbus, 20-25.  
LO MARIA: Palace, Chgo.;  
Columbia, St. Louis, 12-18.  
LOCKETT and Waldron: Vic-  
toria, Charleston, 13-15; Ly-  
ric, Birmingham, 20-22;  
Princess, Nashville, 23-25.  
LOHSE and Sterling: Keith's,  
Prov., 13-18.  
LONG Tack, Sam., Co.: Maj.,  
Milwaukee; Colonial, Erie,  
Pa., 20-25.  
LOUGHLIN'S Dogs: Orph.,  
B'klyn.  
LUNETTE Sisters: Davis,  
Pittsburgh.  
LYONS and Yosco: Colonial,  
Norfolk, 9-11; Keith's, Phila.,  
13-18; Orph., B'klyn., 20-25.  
MACAMBER, Mildred: Keith's,  
Boston, 20-25.  
MACK, Charles Co.: Orph.,  
Memphis, Orph., New Or-  
leans, 13-18.  
MACK and Walker: Keith's,  
Wash.; Colonial, N.Y.C., 13-  
18; Keith's, Boston, 20-25.  
MACK'S Aerial: Alhambra,  
N.Y.C.  
MA D'DEN, Law and Gene  
Ford: Keith's, Toledo;  
Keith's, Cleveland, 13-18;  
Temple, Detroit, 20-25.  
MAN On the Ice Wagon:  
Orph., Montreal, 20-25.  
MANG and Snyder: Orph., Salt  
Lake City, 12-18.  
MARLOTTE, Harriet, Co.:  
Orph., Minneapolis; Orph.,  
Winnipeg, 12-18.  
MARRIED Ladies' Club: Colo-  
nial, Norfolk, 9-11; Forsythe,  
Atlanta, 13-18.  
MARTINETTI and Sylvester:  
Temple, Rochester, 13-18.  
MARTINI and Maximilian:  
Victoria, Charleston, 13-15;  
Forsythe, Atlanta, 20-25.  
MARTINS, Flying: Keith's,  
Cint., Keith's, Indianapolis, 13-  
18; Keith's, Louisville, 20-  
25.  
MARX Brothers, Co.: Lyric,  
Birmingham, 6-11; Forsythe,  
Atlanta, 13-18; Princess,  
Nashville, 20-25.  
MASON, Harry Lester: Al-  
hambra, N.Y.C.; Bushwick,  
B'klyn., 13-18; Keith's, Phila.,  
20-25.  
MASON-Keeler, Co.: Palace,  
N.Y.C.; Prospect, B'klyn., 13-  
18.  
MASON and Murray: Orph.,  
Winnipeg, 12-18.  
MAYO and Tally: Orph., Den-  
ver; Orph., Colorado Springs,  
12-18.  
McCLOUD and Carp: Orph.,  
Omaha; Orph., Kansas City,  
12-18.  
McCONNELL and Simpson:  
Orph., B'klyn.  
McCORMACK and Wallace:  
Orph., Frisco; Orph., Sacra-  
mento, 13-14; Orph., Stock-  
ton, 15-16; Orph., Fresno,  
17-18.  
McCULLOUGH, Carl: Palace,  
N.Y.C.  
McDERMOTT, Billy: Orph.,  
Los Angeles, 12-18.  
McDEVITT, Kelly and Lucy:  
Palace, Chgo.; Empress, Grand  
Rapids, 13-18.  
McFARLAND, Marie and Mary:  
Keith's, Prov., 13-18; Keith's,  
Boston, 20-25.  
McGUIRE, Anthony: Keith's,  
Louisville.  
McINTYRE, Frank, Co.:  
Keith's, Columbus; Keith's,  
Louisville, 13-18; Forsythe,  
Atlanta, 20-25.  
McINTYRE and Heath: Keith's,  
Boston; Keith's, Cint., 20-  
25.  
McKAY and Ardine: Columbia,  
St. Louis; Maj., Milwaukee,  
12-18.  
McWATERS and Tyson:  
Orph., St. Paul.  
MEDLIN, Watson and Tower:  
Orph., Chattanooga, 9-11;  
Princess, Nashville, 13-15;  
Lyric, Birmingham, 16-18.  
MEERAN'S Dogs: Keith's, To-  
ledo, 13-18; Keith's, Cleve-  
land, 20-25.  
MELROSE, Bert: Orph.,  
B'klyn.  
MELVILLE, Mary: Colonial,  
Norfolk, 9-11; Victoria, Char-  
leston, 16-18; Bijou, Savan-  
nah, 20-22; Orph., Jackson-  
ville, 23-25.  
MERCEDES, Maj., Chgo., 12-  
18.  
MEREDITH and Snooper: Gar-  
rick, Wilmington, Del.  
MERIAN'S Dogs: Temple,  
Rochester; Keith's, Wash.,  
13-18; Davis, Pittsburgh, 20-  
25.  
MERRILL and Otto: Alhambra,  
N.Y.C.; Royal, N.Y.C., 13-  
18.  
METROPOLITAN Dancers:  
Orph., Salt Lake City, 12-18.  
MEYAKOS, Four: Bushwick,  
B'klyn.; Colonial, N.Y.C., 13-  
18; Orph., B'klyn., 20-25.  
MILLERSHIP, Florrie: Orph.,  
St. Paul, 12-18.  
MILN, Keith's, Indianapolis,  
20-25.  
MILTON and De Long Sisters:  
Keith's, Louisville, 13-18;  
Keith's, Indianapolis, 20-25.  
MIRANO Brothers: Orph.,  
Fresno, 10-11; Orph., Oak-  
land, 12-18.  
MISHKA, Olga, Trio: Orph.,  
Stockton, 8-9; Orph., Fresno,  
10-11.  
MONROE and Mack: Keith's,  
Phila.; Maryland, Balto., 13-  
18.  
MONTGOMERY, M. Co.: Maj.,  
Chgo.; Columbia, St. Louis,  
12-18.  
MOON and Morris: Keith's,  
Phila.; Maryland, Balto., 13-  
18; Alhambra, N.Y.C., 20-25.  
MOORE and Hager: Orph., Lin-  
coln, 9-11; Maj., Chgo., 12-  
18.  
MOORE, Gardner and Rose:  
Orph., Montreal; Dominion,  
Ottawa, 13-18.  
MOORE, O'Brien and McCor-  
mick: Orph., Frisco; Orph.,  
Sacramento, 13-14; Orph.,  
Stockton, 15-16; Orph., Fres-  
no, 17-18.  
MORAN and Wiser: Maj.,  
Chgo., 12-18.  
MORGAN Dancers: Colonial,  
N.Y.C.; Keith's, Phila., 13-  
18.  
MORGAN J. and B.: Keith's,  
Prov.; Temple, Detroit, 20-25.  
MORIN Sisters: Orph., New  
Orleans; Lyric, Birmingham,  
13-15; Princess, Nashville,  
19-18; Forsythe, Atlanta, 20-  
25.  
MORI Brothers, Three: Keith's,  
Louisville.  
MORLEY, Victor, Co.: Orph.,  
Kansas City; Palace, Chgo.,  
12-18.  
MORRELL, Beatrice and Sey-  
dette: Bushwick, B'klyn., 13-  
18; Keith's, Wash., 20-25.  
MORRIS, William, Co.: Em-  
press, Grand Rapids, 20-25.  
MORRISSEY and Hackett:  
Keith's, Boston, 13-18.  
MORTON, Ed.: Orph., Seattle;  
Orph., Portland, Ore., 12-18.  
MORTON, Paul and Naomi:  
Glass, Keith's, Wash., 20-  
25.  
MORTON and Moore: Royal,  
N.Y.C., 13-18; Keith's, Co-  
lumbus, 20-25.  
MOSCONI Brothers: Maryland,  
Balto.; Alhambra, N.Y.C.,  
13-18.  
MULLEN and Coogan: Temple,  
Detroit; Temple, Rochester,  
13-18.  
MURPHY, Frankie: Orph.,  
Frisco; Orph., Oakland, 12-  
18.  
MYRL and Delmar: Orph.,  
B'klyn.; Alhambra, N.Y.C.,  
13-18; Bushwick, B'klyn., 20-  
25.  
NANON'S Birds: Keith's,  
Louisville.  
NASH, George: Temple, Roch-  
ester; Keith's, Wash., 20-25.  
NATALIE and Ferrari: Keith's,  
Louisville, 13-18; Keith's,  
Cint., 20-25.  
NATALIE Sisters: Orph., Port-  
land, Ore.  
NAVARE, Natalie: Colonial,  
Erie, Pa.  
NAVASSAR Girls, Sixteen:  
Bijou, Richmond, 9-11.  
NEDEVELD'S Baboons:  
Keith's, Columbus; Empress,  
Grand Rapids, 13-18.  
NESHIT, Evelyn, and Jack  
Clifford: Orph., Salt Lake  
City; Orph., Denver, 12-18.  
NEW Producer: Keith's, Phila.  
NORDBLUM, Francis: Colo-  
nial, N.Y.C.; Alhambra, N.Y.  
C., 13-18.  
NORDBLUM, Marie: Orph.,  
New Orleans.  
NORMANS, Juggling: Prospect  
B'klyn., 13-18; Bushwick,  
B'klyn., 20-25.  
NORTON, Ruby, and Sammy  
Lee: Orph., Montreal; Shea's,  
Buffalo, 13-18; Shea's, Toron-  
to, 20-25.  
NORVELLES: Temple, Roches-  
ter; Hipp., Youngstown, 13-  
18; Keith's, Indianapolis, 20-  
25.  
NUGENT J. C., Co.: Keith's,  
Louisville; Keith's, Indian-  
apolis, 13-18.  
OAKLAND, William, Co.:  
Bushwick, B'klyn., 20-25.  
O'BRIEN: Orph., Jacksonville,  
13-15; Bijou, Savannah, 16-  
18; Orph., Chattanooga, 20-  
22; Princess, Nashville, 23-25.  
OHRMANN, Chilson, Mme.:  
Orph., Winnipeg; Grand, Cal-  
cary, 12-18.  
OLCOTT, Charles: Keith's,  
Cint.; Keith's, Indianapolis,  
13-18; Keith's, Louisville, 20-  
25.  
OLD Homestead Eight: Keith's,  
Prov.; Orph., Montreal, 13-  
18; Davis, Pittsburgh, 20-25.  
OLIVER and Oip: Shea's, Buf-  
falo; Shea's, Toronto, 13-18;  
Davis, Pittsburgh, 20-25.  
O'LEARY'S: Colonial, Erie,  
Pa., 13-18.  
O'NEIL, Doc: Keith's, Dayton.  
ORANGE Packers: Bijou, Sa-  
vannah, 9-11; Victoria, Char-  
leston, 13-18.  
ORTH and Dooley: Colonial,  
N.Y.C.; Alhambra, N.Y.C.,  
13-18.  
OVERTONES: Columbia, St.  
Louis.  
OXFORD Trio: Colonial, N.Y.  
C., 13-18; Keith's, Wash., 20-  
25.  
PAIDEN, Sarah, Co.: Keith's,  
Dayton; Keith's, Phila., 20-  
25.  
PAGE, Helen, Co.: Orph., Jack-  
sonville, 13-15; Orph., Knox-  
ville, 20-22; Grand, Chatta-  
nooga, 20-25.  
PAKA, Toots, Co.: Orph., Jack-  
sonville, 9-11; Bijou, Rich-  
mond, 13-15; Colonial, Nor-  
folk, 16-18.  
PALFREY, Hall and Brown:  
Alhambra, N.Y.C., 13-18.  
PALMER, Gaston: Bijou, Sa-  
vannah, 9-11; Victoria, Char-  
leston, 13-15; Colonial, Nor-  
folk, 20-22; Bijou, Richmond,  
23-25.  
PARILLO and Frabito: Pros-  
pect, B'klyn., 13-18.  
PARRY, Charlotte, Co.:  
Keith's, Wash., 13-18;  
Keith's, Phila., 20-25.  
PASSION Play of Washington  
Square: Colonial, Erie, Pa.;  
Davis, Pittsburgh, 13-18;  
Keith's, Dayton, 20-25.  
PASSION Play of Washington  
Square (Western): Orph.,  
Frisco, 12-13.  
PATRICOLA and Myers:  
Keith's, Wash., 13-18; Pros-  
pect, B'klyn., 20-25.  
PATTERSON, Burdella: Tem-  
ple, Detroit, 20-25.  
PAYNE and Niemeyer: Keith's,  
Cleveland; Keith's, Cint., 13-  
18; Keith's, Indianapolis, 20-  
25.  
PEKIN Mysteries: Bushwick,  
B'klyn., 13-18; Colonial, N.Y.  
C., 20-25.  
PETTICATS: Keith's, Cleve-  
land; Keith's, Indianapolis,  
13-18; Keith's, Toledo, 20-25.  
PHILLIPS, Mr. and Mrs. Nor-  
man: Royal, N.Y.C., 20-25.  
PIERLO and Schofield: Colo-  
nial, N.Y.C.; Orph., B'klyn.,  
13-18; Keith's, Prov., 20-25.  
PIETRO: Orph., Winnipeg;  
Grand, Calcary, 12-18.  
PILGER and Douglas: Colonial,  
N.Y.C.  
POWDER and Capman: Maj.,  
Milwaukee; Maj., Chgo., 12-  
18.  
POWELL, Catherine: Orph.,  
Winnipeg; Grand, Calcary,  
12-18.

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## R. D. LELAND

AUTHOR

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PRUETTE, William, Co.; Keith's, Wash., 13-18.  
 PUCK, Harry, and Eva; Orph., New Orleans, Lyric, Birmingham, 13-18.  
 QUIGLEY and Fitzgerald; Keith's, Cleveland; Keith's, Cinl., 13-18; Colonial, Erie, Pa., 20-25.  
 QUIROGA; Orph., St. Paul, 12-15.  
 RANDEGGER, G. Aldo; Keith's, Wash., 13-18.  
 RAYMOND and Caverly; Royal, N.Y.C., 13-18.  
 READINGS, Four; Orph., Jacksonville, 9-11; Forsythe, Atlanta, 13-18; Lyric, Birmingham, 20-22; Princess, Nashville, 23-25.  
 RED HEADS; Keith's, Dayton; Keith's, Indianapolis, 13-18; Keith's, Louisville, 20-25.  
 REGEL, Dorothy; Orph., New Orleans.  
 REISSNER and Gores; Orph., Stockton, 5, 9; Orph., Fresno, 10, 11.  
 REPEL and Fairfax; Victoria, Charleston, 9-11; Orph., Chattanooga, 13-15; Grand, Knoxville, 16-18; Lyric, Birmingham, 23-25.  
 REYNOLDS and Donegan; Orph., St. Paul; Orph., Omaha, 12-18.  
 RHODES, Mack, Major; Orph., Denver, Orph., Colorado Springs, 12-18.  
 RIALTO, Mimi; Royal, N.Y.C.  
 RICE, Andy; Orph., Minneapolis; Orph., Winnipeg, 12-18.  
 RICHARDS and Grant; Royal, N.Y.C., 13-18.  
 RIGOLETTO, Brothers; Maryland, Balto.; Royal, N.Y.C., 20-25.  
 RING, Julie, Co.; Orph., 'Frisco, 12-18.  
 RIVER of Souls; Maj., Milwaukee, 12-18.  
 ROCHER, Monkeys; Orph., St. Paul.  
 ROCK, William and White; Orph., Lincoln, 9-11.  
 ROLAND, N.D.; George, Co.; Keith's, Boston, 20-25.  
 ROMANOS, Three; Royal, N.Y.C., 13-18.  
 ROSAIRE, Comedy Pets; Maryland, Balto.; Royal, N.Y.C., 13-18.  
 ROSE, Julian; Colonial, N.Y.C.; Alhambra, N.Y.C., 13-18.  
 ROSHANARA; Orph., Omaha; Orph., Minneapolis, 12-18.  
 ROWLAND, Wells and Dave; Stumper, Colonial, N.Y.C.  
 ROYE, Ruth; Davis, Pittsburgh, 13-18.  
 RUDOLPH, Henry G.; Orph., Jacksonville, 13-15; Bijou, Savannah, 16-18; Orph., Chattanooga, 20-22; Grand, Knoxville, 23-25.  
 RUSSELL, Lillian; Davis, Pittsburgh; Keith's, Phila., 13-15; Shea's, Buffalo, 20-25.  
 RYAN and Lee; Orph., Kansas City.  
 RYAN and Tierney; Temple, Rochester; Keith's, Boston, 13-18; Keith's, Prov., 20-25.  
 SABINA, Vera; Colonial, N.Y.C.; Bushwick, B'klyn., 13-18; Prospect, B'klyn., 20-25.  
 SALE, Chic; Orph., Salt Lake City, 12-18.  
 SALON Singers; Colonial, Norfolk, 13-15; Bijou, Richmond, 16-18.  
 SAMOYA; Colonial, N.Y.C., 20-25.  
 SAMUELS, Ray; Forsythe, Atlanta, 13-18; Birmingham, 13-15; Princess, Nashville, 16-18.  
 ST. DENIS, Ruth, Co.; Keith's, Wash.; Orph., B'klyn., 13-18; Davis, Pittsburgh, 20-25.  
 S A N S O N E and Deilah; Keith's, Cleveland; Keith's, Louisville, 13-18.  
 SANTEY Brothers; Bijou, Savannah, 13-15; Orph., Jacksonville, 16-18; Forsythe, Atlanta, 20-25.  
 SANTOS and Hayes; Orph., Jacksonville, 9-11; Victoria, Charleston, 13-15; Lyric, Birmingham, 20-22; Orph., Chattanooga, 23-25.  
 SAYON and Brennan; Keith's, Prov.  
 SAXO Sextette; Keith's, Indianapolis; Keith's, Louisville, 20-25.  
 SCHEFF, Fritz; Orph., Omaha; Orph., Kansas City, 12-18.  
 SCHEMETTANS; Keith's, Boston, 13-18.  
 SCHODER and Dickinson; Keith's, Dayton.  
 SCHOOL Play Ground; Forsythe, Atlanta; Lyric, Birmingham, 13-18; Princess, Nashville, 20-25.  
 SCOTCH Lads and Lassies; Columbia, St. Louis, 12-18.  
 SCOTT and Keane; Maj., Milwaukee, 12-18.  
 SEELEY, Blossom; Shea's, Toronto; Orph., Montreal, 13-18; Bushwick, B'klyn., 20-25.  
 SHARP and Turke; Orph., Stockton, 8, 9; Orph., Fresno, 10, 11; Orph., Los Angeles, 12-18.  
 SHARRICK's; Maj., Milwaukee, 12-18.  
 SHAW, Mary, Co.; Orph., St. Paul; Temple, Detroit, 13-18; Temple, Rochester, 20-25.  
 SHERMAN and Utry; Keith's, Phila., 13-18; Empress, Grand Rapids, 20-25.  
 SID and Sid; Orph., Chattanooga, 13-15; Grand, Knoxville, 16-18; Lyric, Birmingham, 23-25.  
 SILVON Sisters; Royal, N.Y.C.  
 SIMON Louis Co.; Keith's, Indianapolis; Davis, Pittsburgh, 13-18; Hipp., Youngstown, 20-25.  
 SINGER and Zeigler Twins; Orph., Omaha; Orph., Minneapolis, 12-18.  
 SMALLEY, Ralph; Keith's, Columbus; Colonial, Erie, Pa., 13-18; Hipp., Youngstown, 20-25.  
 SMITH and Austin; Orph., Los Angeles, 12-18.  
 SMITH, Irene and Bobby; Orph., Montreal; Dominion, Ottawa, 13-18.  
 SOCIETY Buds; Princess, Nashville; Orph., Chattanooga, 13-18; Colonial, Norfolk, 20-25.  
 SONG Revue; Hipp., Youngstown; Keith's, Dayton, 13-18.  
 STANLEY, Alleen; Keith's, Louisville; Davis, Pittsburgh, 20-25.  
 STATUES, Five; Palace, Chgo., 12-18.  
 STEADMAN, Al and Fanny; Columbia, St. Louis; Orph., Memphis, 12-18.  
 STEVENS and Falke; Grand, Calgary, Can.; Orph., Seattle, 12-18.  
 STONE and Haynes; Orph., Portland, Ore.  
 SULLIVAN, Arthur Co.; Orph., Oakland; Orph., 'Frisco, 12-18.  
 SULTANA'S; Orph., Seattle; Orph., Portland, Ore., 12-18.  
 SWEET, Charles R.; Orph., Chattanooga, 9-11; Lyric, Birmingham, 13-15.  
 SWIFT, Thomas, Co.; Keith's, Toledo, 13-18; Hipp., Youngstown, 20-25.  
 SYLVESTER and Vance; Shea's, Buffalo, 13-18; Shea's, Toronto, 20-25.  
 TANGO Shoes; Keith's, Cinl.; Keith's, Indianapolis, 13-18.  
 TAYLOR, Eva, Co.; Orph., Minneapolis, 12-18.  
 THIESEN'S, Dogs; Grand, Knoxville, 9-11; Princess, Nashville, 13-15; Lyric, Birmingham, 16-18; Victoria, Charleston, 20-22.  
 THOMAS and Hall; Keith's, Dayton, 20-25.  
 THORNTON, James and Bonnie; Royal, N.Y.C., 13-18.  
 THURBER and Madison; Orph., Omaha, 12-18.  
 TIGHE, Harry, and Sylvia; Jason, Maryland, Balto.; Keith's, Phila., 13-18; Bushwick, B'klyn., 20-25.  
 TOGAN and Geneva; Keith's, Phila.; Keith's, Columbus, 20-25.  
 TOMBOYS, Two; Orph., Minneapolis; Orph., Winnipeg, 12-18.  
 TOMPKINS, Susane; Garrick, Wilmington, Del., 13-18.  
 TONEY and Norman; Orph., Salt Lake City; Orph., Denver, 12-18.  
 TOWER and Darrell; Bushwick, B'klyn.; Colonial, Erie, Pa., 13-18; Alhambra, N.Y.C., 20-25.  
 TOYE, Dorothy; Maj., Milwaukee; Columbia, St. Louis, 12-18.  
 TRAVERS, Noel, Co.; Empress, Grand Rapids, 13-18.  
 TUCKER, Sophie; Maryland, Balto.; Keith's, Cinl., 20-25.  
 TURNER and Grace; Orph., Jacksonville, 13-15; Bijou, Savannah, 16-18; Bijou, Richmond, 20-22; Colonial, Norfolk, 23-25.  
 TUSCANO Bros.; Orph., Denver; Orph., Colorado Springs, 12-18.  
 TYPES, Three; Orph., Memphis; Orph., New Orleans, 12-18.  
 UMBERTO and Sacchetta; Orph., 'Frisco, 12-18.  
 VALLECITA'S, Leopards; Keith's, Indianapolis; Keith's, Louisville, 13-18; Forsythe, Atlanta, 20-25.  
 VALENTINE and Bell; Orph., Seattle; Orph., Portland, Ore., 12-18.  
 VAN and Bell; Orph., Salt Lake City; Orph., Denver, 12-18.  
 VAN, Billy B. Co.; Bijou, Richmond, 13-15; Colonial, Norfolk, 16-18.  
 VAN and Schenck; Keith's, Cinl.; Keith's, Louisville, 13-18; Princess, Nashville, 20-22; Lyric, Birmingham, 23-25.  
 VANDERBILT and Moore; Orph., Winnipeg; Grand, Calgary, 12-18.  
 VASCO, Maj., Chgo.; Keith's, Columbus, 13-18.  
 VINCENT, Claire, Co.; Temple, Hamilton, Can.; Orph., Montreal, 13-18; Dominion, Ottawa, 20-25.  
 VOLINSKY; Royal, N.Y.C., 13-18.  
 WAKEFIELD, W. H.; Grand, Calgary, Can.; Orph., Seattle, 12-18.  
 WALTON, Maurice and Florence; Palace, N.Y.C.  
 WAR BRIDES; Bijou, Savannah, 13-15; Lyric, Birmingham, 20-25.  
 WARD and Faye; Orph., Memphis, 12-18.  
 WARREN and Conly; Orph., Seattle; Orph., Portland, Ore., 12-18.  
 WARREN and Templeton; Keith's, Wash.  
 WATER, Lillies, Six; Temple, Hamilton, Can., 20-25.  
 WATKINS, Harry; Colonial, Erie, Pa.  
 WATSON Sisters; Keith's, Toledo, 13-18.  
 WEBER, Dolan and Fraser; Palace, Chgo., 12-18.  
 WEBER and Fields; Orph., B'klyn.; Keith's, Boston, 13-18.  
 WEEKS, Marion; Keith's, Toledo; Davis, Pittsburgh, 13-18.  
 WELCH'S, E. Minstrels; Bijou, Savannah, 9-11; Bijou, Richmond, 13-15; Colonial, Norfolk, 16-18.  
 WENTWORTH, Vests and Teddy; Colonial, Erie, Pa.; Keith's, Dayton, 13-18.  
 WHEATON, Anna, and Harry Carroll; Palace, Chgo.  
 WHEELER, B. and B.; Shea's, Wash., 13-18.  
 WHEELER, Bert, Co.; Prospect, B'klyn.  
 WHEELER, Albert; Palace, N.Y.C.; Orph., B'klyn., 13-18; Alhambra, N.Y.C., 20-25.  
 WHIFFEN, Thomas Mrs.; Co.; Prospect, B'klyn.; Keith's, Wash., 13-18.  
 WHIPPLE, Huston, Co.; Orph., Omaha; Orph., St. Paul, 12-18.  
 WHITE and Clayton; Empress, Grand Rapids, 13-18; Keith's, Toledo, 20-25.  
 WHITE, Porter J., Co.; Keith's, Toledo, 13-18.  
 WHITESIDE, Ethel, Co.; Prospect, B'klyn.  
 WHITFIELD, and Ireland; Shea's, Buffalo; Shea's, Toronto, 13-18.  
 WHITING and Burt; Orph., 'Frisco, 12-18.  
 WILDE, Mr. and Mrs. G.; Keith's, Louisville, 13-18; Keith's, Louisville, 20-25.  
 WILKENS, C. and A.; Garrick, Wilmington, Del.  
 WILLIAMS, Elsie, Co.; Davis, Pittsburgh; Keith's, Cinl., 13-18; Keith's, Louisville, 20-25.  
 WILLIAMS and Wolfos; Forsythe, Atlanta; Temple, Detroit, 13-18; Temple, Rochester, 20-25.  
 WILLARD; Keith's, Wash., 20-25.  
 WILMER, Walter, Co.; Prospect, B'klyn.; Bushwick, B'klyn., 13-18; Keith's, Wash., 20-25.  
 WILSON, Jack; Royal, N.Y.C.  
 WOOD, Britt; Prospect, B'klyn.; Royal, N.Y.C., 13-18; Keith's, Boston, 20-25.  
 WOOD, Melville and Phelps; Royal, N.Y.C.  
 WRIGHT and Dietrich; Empress, Grand Rapids, 13-18; Keith's, Toledo, 20-25.  
 WYNN, Bessie; Prospect, B'klyn.; Keith's, Wash., 13-18.  
 YARDY'S, Les.; Orph., Kansas City, 12-18.  
 YOUNG and April; Shea's, Toronto.  
 ZEDA and Hoot; Royal, N.Y.C., 13-18.  
 ZELAYA; Orph., B'klyn., 13-18.  
 ZORA, Gara; Orph., Portland, Ore.

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Direction GENE HUGHES



# MOTION PICTURES

WILLARD HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

## COMMENT AND SUGGESTION

### TIME TO CLEAN HOUSE

WITH churchmen, reform organizations and politicians rapping and hammering subtly at the foundations of the motion picture industry, it is high time that a thorough house cleaning was effected. By this, we mean putting out of business "fly by night" concerns and those promoted by "malefactors of great wealth." It is these concerns whose methods will not bear investigation. In one part of the country, the ministers are decrying the immorality of the studios; in another, priests are attacking the indecency of photo plays. Both of these groups are probably honest, according to their motives, and film makers must do away with the causes of so much moral lights "smoke" that would seem to indicate "some fire." However, the legitimate manufacturers and producers are not directly affected by these scandal mongers. It is the men who desire quick money and sensationalism who base their productions on salacious themes, and while they may bring rapid returns for a brief period, their life is short, and the decent public will not stand for them. These producers do not bother to show their pictures to the National Board of Censorship, and if they did would release them in spite of a veto. For while we sometimes smile at the vagaries of censorship, which "strains at a gnat and swallows a camel," there is no doubt that the present National Board does the best it can within the limits of human endurance for the mutual benefit of the public and film manufacturers.

Let the exhibitors show only pictures of reputable concerns, and there will be little fault found with the character of the pictures; then there will be absolutely no cause for Federal, state or any censorship, other than that now in effect. Manufacturers cannot risk their past reputations or future fortunes by building upon foundations of muck. Their growth must be natural and steady, and it can be so only with the support of the general public. While there are always sensation seekers, the general public will not pay to see licentiousness, lasciviousness or anything of like character portrayed on the screen.

In regard to other allegations of immorality in the studios, we can disprove them by contradictions in regard to the legitimate side of the industry, but we cannot answer so easily for the wild cat promoters and idle young men of wealth who not only engage young film aspirants, but put them to work posing, often without releasing any pictures. Under the guise of an honorable, legitimate industry, one of the largest in the country, these so-called producers play their game. Is it no wonder when we see from five to ten picture concerns formed each week that investigators be-

gin to question their *raison d'être*. It is often by its worst and not by its best elements that an industry is judged.

Therefore, let each reputable filmmaker not only "put his house in order," but join in a general campaign to clean up the business. If this propaganda of censorship is to be stopped, legitimate producers must discourage the formation of shady concerns under the cloak of the motion picture industry. The hard-earned garment of respect-

THEOPHILE GAUTIER has said that the skeleton of the drama is pantomime, meaning that the basis of all drama and the foundation of all acting is the unarticulated action of play and player; that deeds not words are essential, and that rhetoric and vocal utterance are secondary in importance to the suggestiveness of physical expression, gesture and pantomime.

To this trinity of arts—expression, gesture and action, the motion picture



EDNA MAYO AS MARY PAGE.  
(In "The Strange Case of Mary Page," Essanay's Episodic Serial.)

ability is too readily used by these parasites.

THE MIRROR is no scandal-monger, but several instances have come to our attention of late where unscrupulous promoters have formed "picture corporations" very much on the order of the East Side "social clubs." One of these concerns started to take a single reel about two months ago and it has not been completed yet. While "everybody's business is nobody's business," it is good business to keep tab on people who are "breaking into the business," and if they are not legitimate, to help the police invoke the law to "put them out of business." False pretenses, even though they obtain small money, reflect discredit upon any business, and it is to the interest of the Motion Picture Board of Trade to discourage such concerns at their inception.

adds scenic realism, beauty of environment, effectiveness of light effects, and a mobility of scene unknown to the stage—and there are the very qualities which, although undeveloped by the limitations of the stage production, were yet the chief appeals of "Kismet" as a theatrical spectacle. Their completest revelation in the picture version is promised by the California concern which has already given proof in "Mignon," "Salvation Nell," "Salomy Jane," "The Unwritten Law," and other masterpieces, of its ability to grasp and extend the scenic possibilities of its material.

But, after all, the enormous popular appeal in the new presentation, as in the old, will be the superb central figure of OTIS SKINNER as Hajj. In discussing the character during his triumphant theatrical career, Mr. SKINNER said:

## "KISMET" ON THE SCREEN

"Hajj makes his powerful appeal to me and I think to my audiences as well, because he is a compound of every characterization with which I have been identified on the stage, and he has something more, besides. There is in this marvelous beggar, the delightful rascality of the vagabond poet, 'Villon'; the high-towering audacity of a Colonel Bridau in 'The Honor of the Family'; the suggested romance of 'Soldiers of Fortune,' the impudence of a Charles Surface, the insolence of a Petruchio, the vengeance of Shylock, the capacity for devotion of an Abbe Daniel, and finally there is added the charm of the mysterious, the lure of the imperfectly understood which attaches to all Oriental characters, and the appeal of the outre and strong. I feel that in Hajj I am giving all of the art I have, and that it is the culmination of my experience not only as an actor but as a human being."

Mr. SKINNER's views on the subject of the legitimate actor and the motion picture art coincide with the opinions of those best qualified to judge. He believes that in many cases a big success on the stage does not necessarily imply the capacity for a like success before the camera, for in most instances the actor of to-day is without the foundational training of actors of a generation ago. The business of the contemporary player is mostly to represent types and to read lines. The older drama, however, in which OTIS SKINNER was trained, required of its actors—acting. And acting was a composite art, not an elocutionary. Pose, poise, gesture, facial play, grace, carriage and mute deportment were all equally essential to the player before he was given prominence or won popularity.

The average actor of to-day, successful in the "talky" drama of his generation, finds himself embarrassed before the cold eye of the camera, and has no reliable, foundational art upon which to fall. He can only talk, and the camera cares nothing for that. That is why the advent of so many players in the studios of the motion picture enterprises of the land has not caused so much as a ripple of excitement to flutter the vast army of motion picture patrons. After the preliminary announcement of their engagement by such-and-such a picture corporation, nothing further develops save that an average or mediocre success has been achieved on the screen by an actor once the idol of the legitimate playhouse.

The camera has, in short, revealed the paucity of their art, and the patron of the motion picture enterprises remains unimpressed and unafraid of the imposing name transplanted from the habitat wherein it formerly won renown. But the art of the motion picture drama has restored the art of acting to its former position of first importance, and elocution has been relegated to second.





Watte, N. Y.

H. E. AITKEN,

President of the Triangle Film Corporation

### PRESIDENT AITKEN PLEASSED

Harry E. Aitken, the Triangle president, who is visiting the Triangle Pacific Coast studio, is highly elated over the forthcoming Fine Arts plays in production. The great variety of stories and characterizations pleased him very much, and he predicted great commercial success for these Fine Arts plays.

The various stars who are at work on new Triangle plays are Lillian Gish, De Wolf Hopper, Mae Marsh, Robert Harron, Norma Talmadge, Douglas Fairbanks, Dorothy Gish, Owen Moore, Wilfred Lucas, and Tully Marshall.

The Fine Arts plays in production were written by Grant Carpenter, Bernard McConville, Roy Somerville, Chester Withey, William E. Wing, and Douglas Fairbanks, who wrote his own play, and they are being produced by William Christy Cabanne, Edward Dillon, Allan Dwan, C. M. and S. A. Franklin, Lloyd Ingraham, and Paul Powell.

Sir Herbert Beerbohm Tree is playing in a special production of "Macbeth," with Constance Collier as Lady Macbeth, which John Emerson is staging.

### ESSANAY'S PROGRAMME

President Spoor Announces Notable Stage Successes and Stars

George K. Spoor, president of Essanay, announced an unusually strong list of releases for the months of March and April. Among these, released on the V-L-S-E programme, are "Sherlock Holmes" and "Secret Service," the two plays written and enacted on the stage with such great success by William Gillette. Mr. Gillette's services were secured by Mr. Spoor, and this famous actor will portray in film the characters which every stage lover knows.

Another strong multiple release is "The Havoc," written by H. S. Sheldon, which play also had an exceptional run on Broadway. Gladys Hanson, the Broadway star, was secured to enact the leading role, that taken in the stage success by Laura Hope Crews. Lewis H. Stone, who played the leading role in the speaking production of "The Misleading Lady," and in many other plays famous on the stage, takes the leading masculine part, in which Henry Miller appeared in the stage version. Bryant Washburn, known to all film lovers, is the heavy, and carries out the part with his characteristic ability.

Among Essanay's shorter productions, released through the General Film Company, are several notable plays. "Beyond the Law" is one of the strongest of these. This is a sequel to the three-reel production released some time ago by Essanay, "The Snow Burner."

Another notable subject is "Joyce's Strategy," a two-reel play written by Harry Beaumont especially for Joyce Fair, the eleven-year-old star, who made such a hit on Broadway in "The Dummy," playing opposite Ernest Truex. Darwin Karr takes the leading masculine role and Lillian Drew the heavy lead.

### DINNER TO DAN'L FROHMAN

In recognition of his years of service for the betterment of the stage and the motion picture, in which field of late he has been very active, Daniel Frohman will be the principal guest at a dinner in his honor in the Astor Hotel ballroom on Sunday evening, March 26. Both men and women of prominence on the stage and screen will attend. The committee in charge consists of Messrs. A. L. Erlanger, Otto H. Kahn, Alexander Lambert, Brander Matthews, Dudley Field Malone, J. Stuart Blackton, Marc Klaw, John Drew, Alf Hayman, Walter Damrosch, Augustus Thomas, Charles B. Dillingham, Adolph Zukor, William Harris, Sr., George M. Cohan, William Courtleigh, Sam H. Harris, John W. Rumsey, David Belasco, William A. Johnston, Joseph Brooks, and Samuel Goldfish.

### AD ASTRA PER PATHE

Gasnier Forms New Company. Will Release Through Old Exchange

Louis J. Gasnier, formerly vice-president and general manager of Pathe, has launched a new producing corporation which will release through that company. The company has been incorporated under the laws of the State of New York, with the title of the Astra Film Corporation. It is a close corporation with a capital of \$50,000. Mr. Gasnier is president and general manager; George Baker, well known in Jersey City, is vice-president, and George B. Selig, secretary. The Board of Directors is comprised of the above, with the addition of Donald Mackenzie and George Fitzmaurice. Messrs. Mackenzie and Fitzmaurice are the well-known producers. Ralph Navarro is assistant manager.

The new company has entered into a contract to release through the Pathe Exchange exclusively, and has leased a large part of the Pathe studios in Jersey City. Work will be started at once on a serial, with Grace Darmond, Ralph Kellard, Leon Barry, Leslie King, and Hallan Mostyn in the cast.

Donald Mackenzie, who, with Mr. Gasnier will direct the serial, has left with a company of thirty-five players, including Mr. Kellard and Mr. Barry, for Cuba, where many scenes will be taken. In addition to the players three cameramen were taken along and a force of mechanics. A stop-over will be made in Key West and some scenes taken there.

With the remarkable picture making talent represented among the officers and directors of the Astra Company, splendid results are confidently expected. Mr. Gasnier is unexcelled as a judge of pictures, and knows how to obtain effects as do few men. Mr. Mackenzie has built up a reputation as one of the best producers in the business. With their combined talent the success of the new company seems to be assured.

### PRIZE FOR PHONETIC NAME

JACKSONVILLE, FLA.—Valkyrien, the movie queen of Denmark, who is now in Florida with the Thanhouser Film Corporation, has offered a prize of \$25 in cash to the first person who sends to her by mail a correct euphonic spelling of her name. The contest closes March 7. Valkyrien, who scorns the usual prefixes of Miss or Mile, has had a great deal of trouble with her name in this country, where people persist in mispronouncing it.

Literally translated, Valkyrien means the Valkyrie, who was a martial maiden of the Viking Age, and lead the warriors into battle riding the clouds with her lance. There are several ways in which the name may be pronounced, but there is only one correct pronunciation, and the person who is the first to write it out in euphonic spelling will be \$25 richer in the form of a check signed "Valkyrien von Dewitz." This is the marital name of the young lady, who is the wife of the Baron Hroff von Dewitz, of Denmark.

### SOCIETY IN THE MOVIES

NEWPORT, R. I. (Special).—Reginald C. Vanderbilt, with a house party, slipped into Sandy Point Farm, Washington's Birthday, with motion picture operations and a play director to stage a picture play written by Mr. Vanderbilt.

The host and guests were filmed in the show ring on horses, about the trophy room and other parts of the show ring building, and about the grounds, a part of which border on the Seaconnet River, affording exceptional facilities for a motion picture play.

Just what Mr. Vanderbilt calls his drama or where it is to be presented is not known. A number of the Summer homes here have been fitted with electrical apparatus for producing motion picture plays during the coming season.

### BUCKEYE TO THE RESCUE

A Governor's Daughter Saves the Day for an Enterprising Lubin Director

With a governor's daughter to the rescue in the role of herself, Edward McKim, directing a society scene for "Skirts and Cinders" at the Lubin studios the other day, fell heir to the biggest bit of luck in his career. Mr. McKim had assembled his company for the several scenes underlined for the day when he made the discovery that one of the characters in his scenario designated a young society belle of exclusive type and that the two or three young women in his company who were capable of filling it had been given other important roles.

In a quandary for a moment, he picked up a Washington society journal from the table where it was serving as "props" for the scene. Mr. McKim pointed to a portrait on the front page and remarked that it was just the type he wanted. It was a photograph of Miss Helen Cox, daughter of Governor Cox, of Ohio. One of Mr. McKim's assistants took a look at the journal and observed that the accompanying article stated that Miss Cox was at present a guest at the Margrave, a Philadelphia hotel.

A believer in the theory that if you never take a chance you are not likely to win, Mr. McKim grabbed the telephone receiver, and a few minutes later was explaining to the surprised Miss Cox that the destinies of the moving picture industry depended upon her consent to enact for his company her natural role of a real society belle.

And now, Mr. McKim is also a believer in luck. It seems that his tale of woe fell upon sympathetic ears. The novelty of the idea may have helped. Anyway a real live governor's daughter stepped into her car at the Margrave and with a little coaching from Mr. McKim faced the Lubin cameras at the studios and according to the happy director acquitted herself like a regular queen of the screen.

### WHY WATCHFUL WAITING

United States Has 96 Three Inch Guns and Should Have 2500

Startling are the revelations regarding the condition and the numerical strength of our army presented to the motion picture public in the Paramount pictographs in their visualized campaign of the screen for "Preparedness," edited by Frederick Palmer, and Henry Reutherdahl, the naval expert.

In their pictures, called "Watchful Waiting," they show conclusively that the regular army of the United States contains at this time but ninety-six field guns and forty-eight mountain guns, an utterly inadequate condition, in view of the comparison fact that one belligerent army in the present war of nations captured ten thousand guns. Then, too, there is also visualized the fact that France fired 2,000,000 three-inch shells in a period of seventy-eight hours, some months past, and that during the few days of battle near Verdun the Germans fired 1,000,000 of these shells, while in our whole country we have less than 600,000 of these shells, which would not be sufficient to last in a two-day pitched battle.

The pictures of this section of the inadequacy of the gunnery of the army were taken near Fort Bliss, Texas, with the permission of Major General Funston, and also at Fort Myer, Virginia.

### NO SHORTAGE OF RAW STOCK

A story of the "yellow" sort recently appeared in a theatrical magazine to the effect that Pathe had cut down its programme because of shortage in raw stock. Mr. J. A. Berst, vice president and general manager of the Pathe, when the story was brought to his attention, promptly stamped it as a gross misstatement. "As a matter of fact," said Mr. Berst, "Pathe has enough stock on hand to last four months without getting any at all from Europe."



GEORGE FITZMAURICE.

### THE ART OF DIRECTING

Pathe Producer Enlarges Upon the Psychology of Making Motion Pictures

Coming from a director who has proved his theories by practical application and demonstrated their truth by a record of a series of productions without a failure, these ideas of George Fitzmaurice, the Pathe producer, on photoplay directing are well worthy of serious consideration. He says:

"The right and proper direction of a photo-drama is necessarily as much of an art as painting, sculpture or any of the other arts. It has its rules, its technique, its composition and, above all, its psychology, and it is this latter phase of the subject that is given too little attention by the average director which is largely responsible for the vast quantity of only mediocre pictures that are being produced to-day."

"A comprehensive knowledge of psychology in all its branches is a necessary complement of good directorship, for motion pictures have progressed to such a stage that thought is the base upon which they are all built. The public of to-day demands something more than mere action; it demands a well developed theme, and when you enter upon this you enter the realms of psychology. To incorporate human nature into a picture you must understand the science of mental phenomena, for it is this science that is guiding the guiding hand of realistic action."

"To my mind the action of a director in producing a picture is largely subconscious. I can only speak of my own individual method. First there is the purely technical work of designing the sets. I work out every detail of this in advance, even selecting the design and color of the wallpaper. Then I pick out my furniture and work out detailed plans of just how it will be arranged in the completed sets. I even carry out this initial supervision so far as to accompany the women of the cast to the stores where they purchase their gowns in order to be perfectly sure before I start work that everything is in harmony. During all this time I am thinking deeply of the play as a whole, not in a conscious detailed manner, but absorbing the theme, the atmosphere, in a subconscious manner."

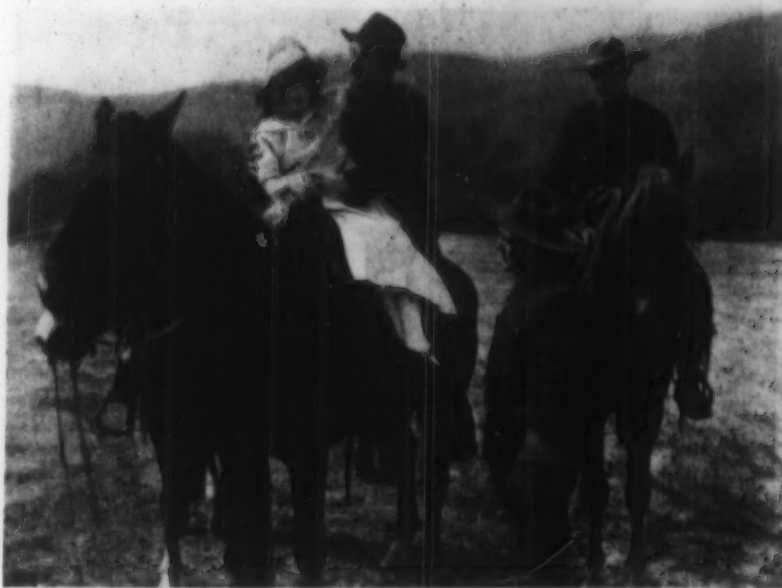
"When it comes to the actual acting of the various scenes the whole idea is in my mind. I first send my people through a scene without instruction, for frequently they, in studying out the action of the picture, evolve ideas that are valuable. Then by combining the best of their initial work with my own previously conceived ideas, I arrive at the manner in which the scene should be played."

"Composition is a subject that bothers many directors. Personally I never bother about it, except to notice when it is wrong. The ability to judge composition is something that is more or less born in one. One does not necessarily group his characters in certain definite positions, but should they group themselves in a manner that offends the rules of good composition the fault is at once noticeable to the good director."

Mr. Fitzmaurice, it is interesting to note, is the man who produced "Via Wireless," "At Bay," and "New York" for the Pathe Gold Rooster programme—three pictures that are considered among the best of the last twelve months. He is now finishing "Big Jim Garrity" for the same concern.

### JOHN T. KELLY "BRINGING UP FATHER"

John T. Kelly and his director, Mr. Lawrence Seamon, are working hard to complete the new serial comedy by the Vitagraph company entitled "Bringing Up Father." It promises to be the best picture John T. Kelly has appeared in since he has been on the screen, and will be a moving version of George McManus's comic cartoons. It gives him splendid opportunity to demonstrate his versatility, displaying him as a poor Irishman who has suddenly become a millionaire. His role has more comedy than most of the parts to which he has been assigned by photoplaywrights recently. The comedy is said to be brilliantly written.



FANNY WARD IN "FOR THE DEFENSE" (LASKY-PARAMOUNT).



## ALL AGAINST CENSORSHIP

New York and Indiana Exhibitors Join Hands in Opposition—  
Wire to the President

ALBANY (Special).—The adoption of a memorial for presentation to the Legislature protesting against any State censorship of motion pictures and the formation of a bureau of information for motion picture operators, to be located in New York city, were the results of the State convention of moving picture operators. Leo H. Ochs, of New York, was re-elected president of the State Exhibitors' League at the closing business session.

Besides Mr. Ochs the officers elected are: First vice-president, L. Buettner, of Cohoes; second vice-president, Samuel Suzno, Albany; third vice-president, John Whitman, New York; secretary, Thomas Holland, Brooklyn; treasurer, B. Emmett Cornell, Syracuse.

The following delegates at large were elected to represent the league at the national convention at Chicago, July 11 to 16: Charles A. McCarty, Hoosick Falls; Bart Gibbons, Syracuse; Al. Blumenthal and John Whitman, New York city, and A. N. Wolf, Rochester.

In the memorial against the Ahearn censorship bill the league went on record as maintaining that "the freedom of occupation and the liberty of publication would both be violated by such a censorship." The resolution continued:

"The motion picture is at once a school, a university and a public press, and by every dictate of common sense as well as by the commands and guarantees of the Constitution it should be left at public liberty to exercise its tripartite function, of amusing, informing and instructing the people."

We protest against this proposed censorship of the motion picture, on the same identical grounds on which we would protest against any censorship of the printed press.

In the name of individual liberty, in the name of the constitutional guarantees, in the interest of good citizenship, of public happiness, education and advance, we protest against this undemocratic, un-American, reactionary proposal to constitute in this free country a Russian censorship over the amusements and instructions accorded to millions every day by the admirable device of motion pictures—the most effective entertainers and teachers the wit of man has ever conceived.

A telegram of fraternal greetings was received from the Motion Picture Exhibitors of Indiana, in convention at Indianapolis, who drafted the following telegram and forwarded it to President Wilson at the White House:

"The Motion Picture Exhibitors' League of Indiana heartily and unanimously commends the stand you have taken to insure to Americans that freedom of the sea which is their inalienable right. We pledge you our undivided support in whatever steps you may take to maintain this right. We have telegraphed to the members of Congress from Indiana asking them to support your proposals on this question without delay."

### "DEFENSE OR TRIBUTE?"

Famous Peace Film Backed by a Thousand Newspapers

Immediately after the five-reel historical spectacular drama, "Defense or Tribute?" closed its two weeks' run at the Park Theatre, Columbus Circle, New York, the Public Service Film Company started to send out companies in New York State, Connecticut, Pennsylvania and other parts of the country.

The picture has the support and advocacy of one thousand newspapers in various parts of the country, which advocate preparedness. The New York Tribune has selected the picture to assist Marjorie Sterrett, the little Brooklyn girl who conceived the idea of building a battleship from dime contributions, in her ambition.

The prominence thus given to "Defense or Tribute" will be of enormous assistance in popularizing the picture among exhibitors and the patrons of motion picture theaters. The publicity campaign will be one of the greatest ever devised for the exploitation of a motion picture. The newspapers are enlisting the active support of the patriotic societies in the towns where the picture is shown, and the recently formed Security League are also expected to throw the weight of their influence on the side of the picture.

Preparedness is the universal theme in the United States to-day, and "Defense or Tribute?" is the only picture which treats of the subject in an entertaining way.

### PATHE IS NOT INVOLVED

Some misunderstanding seems to exist as to Pathe's relation to the Ashley Miller-Arnold Daily litigation. One publication stated it to be rumored that Pathe owed Mr. Daly \$10,000 for services rendered, and that this money was attached by Mr. Miller. A statement has just been given out at the Pathe offices to the effect that such representations have absolutely no foundation; in fact Pathe does not owe Mr. Daly either for salary or other services, and the suit which Mr. Miller has brought against Mr. Daly does not involve Pathe at all, being strictly a personal matter between the two.

### BUSY BOSTON EXCHANGE

Gustave Frohman's Film Shop is Unique Even in the Hub

BOSTON (Special).—The new Gustave Frohman exchange is a two-story fireproof edifice of tapestry-brick and concrete. The street floor is devoted exclusively to the business offices, while the second is equipped with a modern projection room for private exhibitions. Here teachers, exhibitors, ministers and civic workers are offered opportunity to view productions before they are released to the general public.

The Frohman Exchange will handle any production of a high-class nature, regardless of who the producer may be. Another feature of this new enterprise will be the booking of educational moving pictures in the various theaters, churches, schools, evening centers and clubs. In this work Mr. Frohman is receiving the voluntary co-operation of hundreds of women's organizations and educational institutions.

Situated at the junction of Winchester Street and a little private way, in the heart of the film district, and admirably accessible to the theatrical section of the city, unique in architecture and appointment, the new Gustave Frohman Exchange stands out as one of the most distinctive structures in Boston.

### ESSANAY'S ART SKETCHES

Essanay is now offering for release a series of artistic sketches of all the points of interest and large buildings in the principal cities of the world. These sketches are drawn by Vernon Howe Bailey, the newspaper and magazine artist who is recognized as the best in the world in this particular line of work. One of these subjects is released every other week. To date Mr. Bailey has made sketches in and about New York, Chicago, Philadelphia, London, and Paris. He is now at work on New Orleans and vicinity. The sketches run for five hundred feet, the remainder of the reel being devoted to actual scenes taken around Quebec, Santa Fe, New Mexico, and in the Canadian Rockies. The sketches appear as the artist draws them, and the spectator practically sees the structures being built, though built by a pen.



### TOM IS ALL MIXED UP

Take a second look! Yes, it is Tom Mix, the Sellig star in Western pictureplays, and without his cowboy regalia. In this drama Tom Mix, "all dressed up," is assuming a role of a worthless scion of a wealthy family. You will agree with us that Tom looks as good in evening dress as he does in that wide hat and chaps. The slitten tile set at a rakish angle, completes the unusual Mix portrait.

### MOVIES IN JAMESTOWN

Chautauqua Opposition Fails to Close the Sunday Motion Picture Shows

JAMESTOWN, N. Y. (Special).—The management of the Winter Garden Theater has recently installed a \$10,000 pipe organ in the house and has engaged Mr. Frank Sanford DeWire as organist. Mr. DeWire was formerly organist of St. Luke's Episcopal Church, and is one of the best musicians in the city. The Winter Garden is making a special feature of its music, giving a concert every Friday evening, in addition to its regular program of Triangle and Paramount features. The evening admission price has been raised from 10 to 15 cents. Business good.

The Bijou Theater has changed hands and is now under the management of Mr. Harry La Croix. The house has been remodeled and redecorated and is running features to excellent business. The photoplay, "Damaged Goods," was shown Feb. 23-26, running morning, afternoon, and night to capacity houses.

The Movie Theater has closed again after the third unsuccessful attempt to make good. The Movie is the newest and one of the best picture houses here, but owing to its unfortunate location cannot be made a paying proposition.

The Grand has been sold to Mr. Thomas Howell, one of Jamestown's veteran theater managers, and Mr. A. J. Berggren, former owner of the Grand, has purchased the Colonial Theater from Mr. John Woods.

There is considerable agitation in this city over the question of Sunday moving pictures. Last Summer when the theaters first opened on Sunday, a number of notoriety seeking clergymen began a series of bitter attacks on Sunday movies and motion pictures in general. Recently various church organizations have taken up the matter and are investigating the attitude of the theater managers regarding Sunday closing. The mayor has been appealed to and has suggested raising the license fee of all theaters open seven days a week. Two theaters have already closed: the Lyric, a vaudeville house, on account of poor business, and the Bijou, because the manager is morally opposed to Sunday shows. Meanwhile, the other theaters are having excellent Sunday business in spite of the opposition. A. L. LANGFORD.

### CARTOONS AGAINST CENSORSHIP

Mr. Charles R. Macauley, the famous cartoonist, has presented to the Motion Picture Board of Trade of America the negative of his animated cartoon on censorship. This cartoon, in its screen form, shows the first page of a newspaper with the black hand of censorship reaching up and blotting out much of the important news of the day. The second panel shows the public rostrum, with the speaker preparing to deliver an oration, when two black hands of censorship reach up and close over his mouth. The third panel represents the motion picture screen, the great public forum. The figure of a holler-than-thou, Crafts-like individual rises up, long hair and coat-tails flying in the breeze, and shuts off the view of the people assembled.

The caption under the newspaper reads, "Would You Stand For This?" Under the public rostrum, "Or this?" and under the motion picture screen, "Then Why Stand For This?" An arrangement has been made whereby the film exchanges will attach the Macauley cartoon. "Approved by the Motion Picture Board of Trade of America," to news or other reels distributed throughout the country.



WALTER McNAMARA (SCENARIO EDITOR OF MIRROR FILMS, INC.).

### "THE MORAL FABRIC"

Frank Mills is Supported by a Lineal Descendant of William Penn

A lineal descendant of the great William Penn and a real daughter of the American Revolution is making her debut in Triangle picture plays this week. Although Frank Mills is starred in "The Moral Fabric," the Ince feature in which Miss Reeves appears at the Knickerbocker Theater indicates that the film novice is not far from big type herself. She drifted into the pictures like a lot of others, through her striking beauty. For proof that she is strikingly beautiful it is necessary only to consult the archives of the famous Asbury Park Summer Carnival and find that Miss Reeves was the fourth queen of the pageant.

When Thomas H. Ince saw her, he remarked her striking appearance but expressed doubt as to her ability to get her blonde beauty over with the camera. But Miss Reeves did it in "The Moral Fabric" and also showed that blondes may have considerable acting ability. In the new Ince feature she appears as the wife of a wealthy and prosaic man who has no sympathy with so-called modern tendencies when they involve the breaking up of his home. Miss Reeves plays to the life the woman who leaves her husband for the leader of a liberal cult, later regrets her action and listens eagerly when her former husband fills her ears with the same kind of twaddle that lost her to him. She throws herself at his head but he spurns her, his revenge complete in the knowledge that he has ruined her life as she ruined his. As may be judged from the telling, the role is full of opportunities. Miss Reeves is seen to take full advantage of them.

In her brief stage career the coming star, beginning with a musical organization and playing occasional engagements in vaudeville, has supported Henrietta Crossman, William Collier and other prominent stars, and has had principal roles in George Ade's "Just Out of College" and "The Man of the Hour."

### JACK SHERRILL

A strong personality, youth and acting versatility are the main reasons for the success of Jack Sherrill, who is the leading man of the Frohman Amusement Corporation.

Jack Sherrill played the juvenile leads in "Just Out of College" opposite Eugene O'Brien. He supported C. Aubrey Smith as Arnold Farlingay in "The Builder of Bridges," which was conceded to be one of the hardest acting parts of the play. He played opposite Alice Brady in "The Woman in 47" and supported Florence Rockwell in "Body and Soul," followed by the juvenile lead in "John Gladyde's Honor."

Jack Sherrill has just finished the Frohman Amusement Corporation's latest production, based on Larry Evan's novel, "Then I'll Come Back to You." In this feature he played the part of Steve O'Mara opposite Alice Brady.

He has made rapid progress in photoplay acting and firmly established himself as one of the best young leading men in the film business to-day. His record of clean cut, well drawn characters promises a successful future for this young versatile leading man.

Alfred Suto is now writing a play especially for him.

### KENTUCKY PICTURE CIRCUIT

LOUISVILLE, KY. (Special).—Lee Goldberg, manager of the Mary Anderson Theater, and a number of Louisville capitalists have incorporated a company to operate a chain of moving picture houses in the small cities in Kentucky and Indiana. The successful film, "The Battle Cry of Peace," will be the first one featured.

CHARLES D. CLARKE.



SIR HERBERT TREE AND CONSTANCE COLLIER IN "MACBETH" (TRIANGLE FINE ARTS).





FRANK POWELL FILMING "THE CHAIN INVISIBLE" AT HAVANA, CUBA.

## PACIFIC COAST NEWS AND GOSSIP

BY MABEL CONDON.

LOS ANGELES, CAL. (Special).—Three days before the arrival of Ad Kessell, president of the N. Y. M. P. Corporation, word was received at the Keystone Studio that Mr. Kessell was to be a visitor of several weeks at this studio. Immediately Mack Sennett summoned carpenters to him, pointed out the erstwhile scenario department, ordered it moved and the vacated quarters to be re-decorated and fitted up in lavish style for occupancy by Mr. Kessell. All was done as ordered and Keystone officials sat back in watchful waiting for the approbation of Mr. Kessell. "And whose office is this, may I ask?" was Mr. Kessell's comment, after a thoughtful survey of the elaborate new quarters. "Yours!" was the smiling reply on the part of said several Keystoneers. But Mr. Kessell refused to believe the office was especially prepared for him and has not gone near it since his first tour of inspection. Meanwhile, those of the scenario department occupy quarters in a far-away bungalow.

Nell Shipman is almost entirely recovered by now from the recent infliction of poison-oak, which confined her to the California Hospital in Los Angeles for more than a week. During this time Miss Shipman's sight was completely lost to her and the doctors at the hospital stated it was one of the worst cases of poison-oak that had ever come to their attention.

Hugh Russell, a favorite of the Australian stage, introduced himself to America last week via the Los Angeles film colony, where he is visiting, and ceases not to marvel at the bigness of said colony and the industry it represents. Mr. Russell is a light comedian who looks like Owen Moore, talks like Sir Herbert Beerbohm Tree, and dresses like Douglas Fairbanks. Mr. Russell and Madame Melba were honored guests at the Australian booth, which was the prize-winning one at last week's Red Cross Allied Nations Carnival at the Shrine Auditorium.

Arthur Shirley, another Australian of note, and who is playing the lead in Thomas E. Dixon's "Fall of a Nation," had the Australian exhibit in charge, and arranged an effective reception for the Australian song-bird, Madame Melba, whom he knew in Melbourne. Director-General Rollin S. Sturgeon has finished cutting James Oliver Curwood's Blue Ribbon feature, "God's Country—and the Woman," and April 3 has been named as its release date.

Finishing touches on the film, "David Garrick," with Dustin Farnum in the leading role, are in process at the Morosco studios. Herbert Standing, of this studio, has been on the sick list for the last week.

Jack Prescott has been chosen by William F. Russell as co-director in the production of Mr. Russell's five-reel script, "The Mis-

Mating," which will be released as a Mutual Masterpicture De Luxe.

Wallace C. Clifton, in charge of scenarios and publicity at the Selig Zoo, left the West Coast colony on Sunday for New York, where he will be in charge of scenarios for the Popular Plays and Players Company on the Metro programme.

The indoor studio erected by David Horsley is completed and this week marks its initial use. May Gaston, who was engaged for a part in "The Love-Liar," a Horsley picture, has been placed in permanent stock as leading woman at that studio.

David Horsley is receiving letters of endorsement from all over the State of California on the recent loss of the Horsley hat into the ring for Congressional nomination. That he is the man for the job of representing the motion picture industry in Congress is the agreement of many.

Lena Baskette, the eight-year-old dancing genius signed by Carl Laemmle just prior to his recent departure for the East, was chosen to represent the Universal Film Company at last week's dinner at Levy's, given to aid the Actors' Fund. Little Miss Baskette is called "the Pavlova of the film."

Harry Carey was host to a party at his Los Angeles home one night last week. His guests included the members of the old Biograph Company and the entire cast of "Twin Beds," with Miss Juliette Day, leading woman, as guest of honor.

That Wallace Reid will play opposite Cleo Ridgely in the Lasky feature, "Under the Mask," is information vouchsafed by Kenneth McElaffey, by way of correcting a previous announcement that Victor Moore would have this part.

Henry McRae has finished the best railroad story that the Universal has turned out in some time. "Rival Engineers" is its title and it is in two reels.

Director E. J. Le Saint is on the Mojave Desert making a five-reel Universal production, entitled "The Three Godfathers," which has Stella Razetto and Harry Carey in the leading roles.

E. Daugherty, director of productions at the Biograph studio, received a box of samplings from Ireland last week as a reminder that March 17 and shamrock still are significant to the name Daugherty.

"The Secret of the Submarine" is the name of the serial photoplay about to be produced in Santa Barbara at the American Film studios. Charles Clay has been procured from the Lasky Company to take part in this production, and Juanita Hansen and Tom Chatterton are others who will have feature roles. This new serial will take the place on the Mutual Programme of "The Girl and the Game," which will finish shortly.

## IN THE PICTURE STUDIOS

MARIE DORO, one of the most popular stars of the stage and screen, left New York last week for the studios of the Jesse L. Lasky Feature Play Company, at Hollywood, Cal., where she will appear in a series of productions. Miss Doro recently completed for the Famous Players Film Company a picturization of "Diplomacy." In going to the Lasky Company, Miss Doro will still be a star on the Paramount Programme. Elliott Dexter, Miss Doro's husband, also will go with her.

EVELYN NESBIT THAW and her dancing partner, Jack Clifford, were recently entertained at the Fine Arts-Triangle studio by Mae Marsh, and her sister, Margaret Marsh. The celebrated terpsichorean artists were filling a Los Angeles vaudeville engagement and, being acquainted with the Marsh Sisters, motored out to the Hollywood studio.

NORMA NICHOLS, leading woman with Kalem's "Ham Comedies," is busy collecting all the charms, four-leaved clovers, horseshoes, and the rest to offset the breaking of a large mirror in her dressing room. Miss Nichols did not break the mirror herself, but left the window open, which blew shut, knocking the glass from her dressing table, but the mere fact of it being broken in her room is sufficient reason for the collection of charms.

MISS VIVIAN EDWARDS, who has been working prominently in Keystone plays, under the direction of Mack Sennett, will be seen soon in a Triangle-Keystone feature, entitled "The Village Blacksmith." Miss Edwards joined the Keystone about a year ago, and in that short time has risen from small and minor parts until she was placed at the head of one of the feature companies, under the direction of Mr. Sennett last week.

JAMES YOUNG, during rehearsal of "Sweet Kitty Bellairs," to a bonehead extra man, "Are you an actor?" Bonehead, extra man, "Vell, I bin in close-ups."

HAVING RIDDEN HORSEBACK from New York City to Los Angeles without an accident, Cleo Ridgely, a charming Lasky star, was ignominiously bucked off a decrepit broncho during a rehearsal of "Under the Mask," in which she is co-starred with Wallace Reid. The fair star suffered no injuries, except to her feelings, which were considerably lacerated.

JOHN JUNIOR, well known on Broadway, and a recent addition to the Essanay family, has left Chicago for a visit to New York. In fact, it might be said that he has left again, as he has cultivated the habit of spending his week-ends in Gotham. Not that he dislikes Chicago, but that he wants to get back to old environments and to see old friend frequently.

LANSING, MICH.—Governor Ferris issued requisition papers for Paul Morton, alias Paul Morton Pickford, who is under arrest in Alabama. He is wanted at Paw Paw on a charge of passing worthless checks. Morton, at times, said he was a brother of Mary Pickford, the movie actress, and while in Paw Paw, it is said, played that role.

LEWIS S. STONE, who appears with Gladys Hanson in Essanay's five-reel feature, "The Havoc," is best remembered to theatergoers by the success which met his efforts as leading man in the stage production of "The Misleading Lady." Essanay recently produced "The Misleading Lady," with Henry B. Walthal and Edna Mayo, and its reception by the public was one of the warmest ever accorded a picture. Peculiarly enough, Arthur Berthelet, whose last feature picture it was before "The Havoc," directed the work of Mr. Stone in the later photoplay.

BURTON KING, one of the ablest and best known directors of motion pictures in the country, has joined the Metro staff. He has begun work on his first production, "Hearts Aflame," in which Clifford Bruce is starred and Dorothy Green is featured. This production is being made for Metro by the Popular Plays and Players.

FRANK WHITSON, late of the Fox Film Company, has been engaged by the Educational Film Company of New York to play the lead in their picture which is now being made in Jacksonville, Fla.

JOHNNIE SLAVIN, who had his screen initiation per Sawyer, Inc., has decided to make some money as well as fun out of the films. Accordingly he has arranged with Bruno Lessing—(Rudolph Bloch)—of the New York American to picturize some of those entertaining and true-to-life sketches

with which he cultivates the pages of the *Cosmopolitan Magazine*. John Slavin is not only one of the neatest dancing comedians of the musical comedy stage, but he once supported Madame Schumann-Heink in English near opera, while his former starring partner, Alice Neilson, is now in grand opera.

GEORGE TERWILLIGER has been engaged to produce a serial picture for a new syndicate. He will begin work on it the latter part of this month. Among some of Mr. Terwilliger's recent productions have been "The Nation's Peril" and "The City of Failing Light."

THE ZIEGFELD MIDNIGHT FROLIC COMPANY will be seen in one of the future Famous Players releases. With Hazel Dawn they were the stage characters in one of the scenes that will feature "The Saleslady."

HELEN GREENE, formerly with the Lubin Company, will be starred in a forthcoming serial which will be produced under the direction of George Terwilliger.

MARY MILES MINTER, the popular little Metro star, has just returned from a short visit to the Metro offices in Chicago.

BERNARD NIEMEYER has just returned from Tallulah Falls, Ga., where he has been playing the role of George Lorimer in the forthcoming Fox production of "Thelma."

PAULINE FREDERICK is putting the finishing touches on "Audrey" at the Famous Players studio.

IRVING CUMMINGS will play opposite Marguerite Clark in her next picture.

EDWARD N. HOYT, the Shakespearean actor, who has had thirty-four years' experience on the dramatic stage, is now working in moving pictures. Mr. Hoyt had a prominent part in "Sealed Lips," supporting William Courtney, and recently played "Rev. Samuel Smedley" in "Merely Mary Ann," with Vivian Martin.

CRIMMINS and GORE are scoring splendidly in the support of Harry Watson, Jr., appearing in Kleine comedies, directed by Louis Myll, who received his stage training under David Belasco.

EDWARD O'CONNOR, who recently finished five months' work as Onion Jones in the "Adventures of J. Rufus Wallingford," has been engaged to play the Cannibal King in "Turned Up," a six-reel feature, supporting Nat Goodwin. The company are now in Florida, where all the exterior scenes are being taken.

ALAN HALE, late of Biograph and the Lasky companies, has returned to New York. Previously to leaving Los Angeles, Mr. Hale received an exceptionally good offer from one of the feature companies, but business transactions in New York decided him to go East.



MISS HELEN COX HELPS A LUBIN FILM.



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# The SOCIAL PIRATES

March 27th

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### OFFICE OF CITY CENSOR

Spokane Proposes to Regulate All Theatrical Productions and Pictures

**SPOKANE, WASH. (Special).—**City Commissioner F. K. McBroom has completed a draft of a proposed ordinance regulating theatrical productions in Spokane. It has been submitted to theater managers for suggestion. The proposed ordinance creates the office of city censor, whose duty it shall be to pass upon the fitness for exhibition of motion pictures, vaudeville and other shows. The measure says in part:

The censor is hereby authorized to prohibit, or prohibit in part any picture or show which he finds to be obscene, indecent, improper, licentious, or immoral, or that would have a harmful influence upon the public. Any person aggrieved by such a decision by the censor may appeal therefrom to the City Council, whose decision shall be final. Every person who shall produce or exhibit, or rent for exhibition purposes, any motion picture, or motion picture film, shall, unless a shorter time be agreed to by the censor, at least three days before the same is exhibited, file with the censor a written notice of such proposed exhibition. It shall be unlawful for any person publicly to produce or exhibit any motion picture, vaudeville show, or other public entertainment which has been prohibited by the censor, or to produce or exhibit the same in a manner prohibited by the censor, or to fail or refuse to comply with any demand of the censor that any such picture, or show be shown to him, or his representative, before being publicly shown, or to refuse access to any such picture or show by the censor or his authorized representative. It shall be unlawful for any person to make any false or misleading statement in any notice required by or given under this ordinance, or to show publicly any picture concerning which any such false or misleading statement has been given. Any person who shall violate any provision of this ordinance shall, upon conviction thereof, be punished by a fine not exceeding \$100, or by imprisonment in the city jail not exceeding thirty days or by both such fine and imprisonment.

Theater managers of Spokane this week turned over a check for \$900 to the Spokane Interstate Fair as their contribution to the fund for the 1916 fair. The money was raised by a great ball masque given by the theater men, and attended by three thousand persons. **W. S. McCREA.**

### CAVALLIERI IN PICTURES

For several months many producers have been negotiating with the beautiful Lina Cavallieri, grand opera prima donna, to appear in pictures, but up to last week she refused all offers. She has now announced that she will shortly appear in a serial production to be produced by one of the biggest companies, famous for their serials, as soon as the scenarios, which are being written by Ouida Bergere, are ready.

### KALEM STRONG FOR FUN

Three Out of Four Releases are Comedy with Sis Hopkins Heading List

With Sis Hopkins heading the list, Kalem's regular output through the General Film Company now shows a strong effort to meet the heavy demand for good one-reel comedies. Three out of four of the single-reelers on the regular Kalem schedule are comedies. The fourth release is the "Hazard of Helen" railroad series.

In addition to Rose Melville's Sis Hopkins, the featured players in the trio of single-reel comedies are Ham and Bud and Ethel Teare. From advance bookings and enthusiastic reports from exhibitors on the early releases, the "Sis Hopkins" comedies seem certain to make that character as popular on the screen as she was on the stage. Two characteristic "Sis Hopkins" comedies are promised in "A Flock of Skeletons," released Friday, March 17, and "When Things Go Wrong" on March 24.

Another timely comedy release promised is "Ham Agrees with Sherman," which was staged with hundreds of soldiers, aeroplanes, and artillery equipment at a cost that should set a new mark for one-reel subjects. This is scheduled for Tuesday, March 14, followed on March 21 by "For Sweet Charity," in which a charity bazaar is the background for the fun.

Ethel Teare will be seen in the next few weeks in two strong comedies built especially for her, "At Bachelor's Roost," March 22, and "The Eveless Eden," on March 15.

### FLORIDA FILM FLASHES

**JACKSONVILLE, FLA. (Special).—**The Gaumont and Vim companies have each organized a baseball team and will cross bats soon.

Richard Garrick will take a company of Gaumont players to Atlanta for a few days. Pauline Frederick and company are expected here soon.

Richard Garrick general manager of the Gaumont studios and the members of the Gaumont companies were hosts at an entertainment and dance given at the Gaumont studio to their friends and members of all the other motion picture companies. A company of E. I. S. Players, under the direction of H. Henbold, arrived Feb. 29, and are at work on an educational series. Those in the company are: W. R. Chaplin, E. B. Hey, J. P. Hickey, Frank Whitman, Mr. and Mrs. James Clark, and Charles Carleton.

A. S. Roe and Frank Huber, officials of the Eagle Film company, are here on business.

E. O. UDEMANN.

### V.L.S.E. GETS "THE NE'ER DO-WELL"

Selig's Successful Feature Filmization of Rex Beach's Novel on Open Booking Basis

Official announcement is made by Walter W. Irwin, general manager of the V. L. S. E., that Selig's ten-reel production of Rex Beach's "The Ne'er Do Well" will be distributed through that organization. The announcement follows a series of negotiations held between Mr. Irwin and Sol E. Lesser, who purchased the picture from the Selig Company for \$150,000.

"The far-reaching purposes—one representing the interests of the exhibitors subscribing to the V. L. S. E. service, and the other Mr. Lesser's—were responsible for this company's acquisition of the distributing rights of 'The Ne'er Do Well,'" said Mr. Irwin.

The first purpose was based on the desire of the Selig Company and the V. L. S. E. to follow out its primary policy of giving its exhibitors every opportunity to share in the tremendous profits accruing from such extraordinary features as "The Ne'er Do Well" unquestionably is. The second purpose was founded in Mr. Lesser's desire to give the production the widest possible distribution, and to market it through an organization which was constituted to take care of the avalanche of inquiries which have poured in for the picture.

Mr. Lesser found soon after his arrival in New York that it would take a year to perfect an organization equipped to handle the inquiries in such numbers as have flooded the wires and the mails since his acquisition of the picture. He was approached by many of the largest and most representative distributing companies to either buy or handle the picture, with offers which were most tempting to him.

Without solicitation on our part, and after full consideration of the entire field, Mr. Lesser decided that this organization, by reason of its policies and practices—operating, as it does, upon the "open booking" plan and according to the drawing strength of each individual picture—embodies the ideals and the efficiency which would make for the most successful handling of "The Ne'er Do Well." Both the Selig Company and the V. L. S. E. are delighted that Mr. Lesser felt as he did and that, therefore, we now have this truly great production as an addition to our rapidly increasing number of notable offerings, and also, as I have pointed out, that our exhibitors are to have the benefit of the returns to be gained for



W. W. IRWIN,  
General Manager of V. L. S. E.

the stupendous pictures made by the manufacturers of this organization, as well as of our general run of pictures.

"It is a second 'Battle Cry of Peace' money-maker. Although it has only been exhibited in a few houses, the expressions of enthusiasm which it has provoked among exhibitors has been most unusual."

### DADDY MANLEY DEAD

Smiling Veteran of the Drama, Both Stage and Screen, Dies in Harness

After an active theatrical career extending over a period of more than sixty years, Charles "Daddy" Manley, veteran of the Universal studios, one of the best loved men in theatrical circles, on Saturday, Feb. 26, passed out of this life at his home in Hollywood, Cal. His death came as the climax to a five days' illness which his eighty-six years were unable to cope with, and ended a life which his keen enthusiasm and boyish interest in events had filled to overflowing. His career started away back in the days of Booth and Barrett, with whom he played when he was still young in the game, and the stories he could tell of the early days were legion, covering the growth of the institution through the hardest years of its existence in this country. Daddy was one of the few remaining actors who comprised the cast in the Ford Theater on the night of Lincoln's assassination.

He joined the Universal Pacific Coast studio forces about a year and one-half ago, and worked steadily from that time until within five days of his death.

MR. WARREN S. VAN DOREN, administrative manager of the Pathe Freres motion picture plant at Bound Brook, N. J., died of Bright's disease yesterday at his home in East Bound Brook. He was born near Bound Brook forty-eight years ago.

Mr. Van Doren became connected with the Pathe Freres plant about eight years ago. Prior to that time he was manager of the Bound Brook plant of the Ideal Cash Register Company, which was absorbed by the National Cash Register Company.

### WARTIN NEW ALLIED SERIES

Those who have felt that the Allied side has not been adequately presented in motion pictures will have no cause to complain after they have seen "At the Front with the Allies," which the Hippodrome Film Company of New York is ready to present to exhibitors.

The pictures were secured by Bleeker Hall, the cameraman, on his recent trip to the Entente west front. War's horrid front is further emphasized by the showing of Russians interring thousands of Teuton and Slavic dead in long frozen trenches in Galicia.

### REFUSES TO BE DOUBLED

Billie Burke, the charming actress who will be featured in George Kleine's new film novel by Rupert Hughes, has been spending much of her time in the last few weeks at Palm Beach, Fla., where a number of scenes of the story are laid. Many remarkable scenes have been taken in the famous Seminole country. In every case Billie Burke has played the part herself regardless of its thrilling aspects—she refuses to be doubled.

It is said that the novel will strike a new note in film work.

### FIRST MUTUAL CHAPLIN

Shows President Freuler Signing the Famous Film Funmaker for a Fortune

Charles Chaplin, the Mutual's \$670,000 comedian, will go to Chicago for a short sojourn before proceeding to the coast. Preparations for his coming are in progress at the new studios being put in shape for his company in Los Angeles. Henry P. Caulfield, who will be in charge of the studios, will leave for Los Angeles in the course of a few days.

In Chicago Chaplin will attend to the cutting of his last release with the company with which he has been employed the last year. Only two Chaplin releases are yet to come from this company, despite the report so earnestly circulated to the effect that a large stock of Chaplins was to be released to ride on the Mutual's publicity efforts.

The first "Mutual Chaplin" is now being released. It is the one hundred foot picture showing Chaplin and President John R. Freuler of the Mutual signing the memorable contract which gives Chaplin the world's biggest salary.

This picture taken primarily for the purpose of the Mutual Weekly has been much in demand among New York exhibitors and no less than twelve prints of this expensive and tiny release are working among the theaters of New York. It is Mr. Chaplin's first appearance in motion pictures without a make-up—and it is probably his last.

### ROTHAPFEL'S RIALTO READY

S. L. Rothapfel, director of the Knickerbocker Theater, has returned to New York from Chicago after having successfully opened the Colonial Theater there for the Triangle Film Corporation, and will cease commuting between the two cities until the premier of the Rialto Theater, which he is building for himself on the former site of Hammerstein's Theater of Varieties, Forty-second Street and Seventh Avenue.

The theater will be devoted to the policy Mr. Rothapfel originated and has done so much to develop in this country—photoplays with incidental orchestral music and soloists. All of the innovations and novelties he has evolved during his long identification with this form of entertainment, and which are now finding expression at the Knickerbocker Theater, will be introduced at the Rialto on a scale more elaborate than anything ever attempted in the history of moving pictures.

### "APRIL" IS ON THE WAY

Director Donald MacDonald of the American Producing corps has practically completed production of "April," a five-reel picture featuring Helene Rosson. "April" is a story of the south-western mountains. It was written by Clifford Howard. "April" will be released as a Mutual Masterpiece. De Luxe Edition.



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# FEATURE FILMS OF THE WEEK

"Little Mary Sunshine" is the Brightest Baby Star Upon the Screen—"The Bright Lights" a Corking Keystone Comedy—"The Raiders" Ran Second

## "LITTLE MARY SUNSHINE"

A Five-Part Drama Produced by Balboa, Under the Direction of Henry King, for Release on the Pathe Programme, March 3. Featuring Marie Osborne.

Little Mary Sunshine is a picture that will warm your heart with sunbeams; there is none of the gush, none of the usual artificiality of the screen drama, but clear sparkling reality, the actions of a three-year-old child, and about them a light plot is woven. The mistake of subordinating the principal character to the story has been carefully avoided, and Marie Osborne is permitted to romp through five reels of the most spontaneous pictures that we have seen recently. This beautiful child will bring tears of pathos to a mother's eyes and she will make every proud father want to hug and kiss her. She is remarkable in that during the entire picture she really acts. Without doubt she is the most wonderful juvenile actress of her years in the realm of the silent drama.

Everything in the picture has been developed to enhance the natural talents of this little genius. At first there is pathos, then there is a touch of the comic, provided by an exceptionally tame bear, and lastly there is love and happiness, brought about by this little fairy. The pathos will bring tears to your eyes, the humor will make you chuckle with glee, and the happiness at the end will make you realize the blessing of babyhood.

The picture has been well staged and there are numerous evidences of careful direction. The settings, although not particularly numerous, are quite effective and the photography is somewhat above the average.

As we have said the story is not the outstanding feature of this picture. It is interesting, however, and has didactic qualities. Little Mary Sunshine is left an orphan because of the drinking proclivities of her father, and while on her way to heaven she is discovered in the bottom of a taxi by Bob, who takes her home to his parents. He is also addicted to liquor and it has caused Sylvia to break her engagement with him. For this reason Mary also shuns him. This innocent child makes him see the error of his ways and with the efforts of Mary and his father a reformation is effected, and he and Sylvia become reconciled, once more illustrating the text, "And a little child shall lead them."

It is such a picture as this, refreshing and entertaining for both young and old, that does so much to elevate the photodrama above the plane of mediocrity. S.

## "THE RAIDERS"

A Five-Part Original Drama Written by J. G. Hawks and Featuring H. B. Warner. Produced by Kay Bee Under the Supervision of Thomas W. Ince, for Release on the Triangle Programme Feb. 27.

Scott Wells, H. B. Warner, David Haldeman, Henry Belmar, Dorothy Haldeman, Dorothy Dalton, Jerrold Burns, Robert McKim, Jimmy Callaghan, George Elwell, Dr. Hartman, J. Barney Sherry.

"The Raiders" is not up to Triangle quality either as to story, the manner in which it is produced or the way it is enacted, especially in the leading role. The story is bromide from start to finish, with nothing novel either in conception or treatment. We doubt if in all New York there can be found a broker's office, such as is shown in this picture. Where the director obtained his conception of the quarters of a New York stock exchange house would be hard to imagine. He certainly did not get it in New York City. Furthermore, the situation in which the young hero forces his way into the house of the millionaire railroad king for the purpose of disclosing important information was handled in an entirely unnatural manner. The one clever part of the whole production was the manner in which the office boy made the telephone act as a dictagraph.

H. B. Warner in the leading role was far from pleasing, going through most of his scenes with an entire lack of expression, and seemingly forgetting entirely that he was placed in front of the camera for the purpose of acting. For an actor of his reputation he was most disappointing. Dorothy Dalton pleased in the leading feminine role, both by her attractive personality and the naturalness of her actions. George Elwell scored heavily as the office boy, in fact he carried away the acting honors of the whole production. Henry Belmar gave a good characterization of David Haldeman the railroad king and Robert McKim was sufficiently vindictive as the conspiring stock broker.

There is little excuse for J. G. Hawks' story. Scott Wells, the junior clerk in a broker's office, overhears a conspiracy to ruin David Haldeman, the railroad king, while he is on a vacation in the mountains. He forces his way into the Haldeman mansion on the night of a musical, but is deterred from disclosing his information. The next morning the railroad magnate leaves for the wilderness. Only his broker knows his address. The young hero manages to get in communication with Dorothy Haldeman and discloses the plot. With

half a million dollars, which the railroad king has left his daughter, they manage to sustain the market for two days. At the end of that time their money gone, Jimmy Callahan, the office boy, by manipulating the telephone in the broker's private office, discovers where Haldeman has gone. A quick automobile trip, the rescue of the millionaire from his guards and a quick return to New York, with an entrance on the stock exchange at the psychological moment to prevent a panic, bring the picture to a climax with the additional scene, of course, showing the young hero receiving the parental consent to his marriage with the beautiful young girl. E.

## "THE BRIGHT LIGHTS"

A Two-Part Keystone Comedy Featuring Roscoe Arbuckle and Mabel Normand. Produced Under the Direction of Roscoe Arbuckle for Release on the Triangle Programme Feb. 27.

The Cook, Roscoe Arbuckle  
His Sweetheart, Mabel Normand  
His Bival, Al St. John  
The City Chap, William Jefferson  
The Other Woman, Minta Durfee  
The Hotel Keeper, G. A. Ely  
The Dive Barkeeper, Joe Bordeaux  
The Waiter, James Bryant

"The Bright Lights" is a sensational Keystone comedy that is really funny from start to finish. It is one of the best offerings that Roscoe Arbuckle has produced,

individual case causes also a perceptible lessening of the tenseness of the interest. This is somewhat unfortunate, for the story contains all of the essentials of a good strong picture.

Virginia Pearson in the leading role was pleasing in the extreme. Her work was characterized by great repression, and at no time did she overact in a part in which overacting might have been excusable. Rankin Drew as the young hero was effective, his light scene near the end where the two combatants roll over a high cliff into a mountain torrent being a strong realistic piece of work. Frank Currier gave a good characterization as Donald McDonald, the guide, and Ned Finley scored as Bill Quade, the bad man in a construction camp. Billie Billings handled the small part of Marie in a manner that speaks well for her future. The balance of the cast was good.

Taken as a whole S. Rankin Drew has produced a good picture. He has shown rare good judgment in his use of closeups, bringing them in at just the right moment to display the emotions which he desires his various characters to convey. His selection of locations was good and his settings well built and realistic. The photography in many cases was extremely beautiful, this being especially true of many of the poses in which he caught Miss Pearson.

The story is strong. It tells of a young English girl at the request of her dying father marrying a man she does not love. As the ceremony is completed at his death-

fortunate enough to marry a millionaire. It is a good strong story of its kind and well produced, for Lawrence Windom, the director, has staged it in a most elaborate manner. His scenes, laid in Paris and Palm Beach, had the requisite atmosphere, and showed the care devoted to realistic detail. The photography throughout was clear, distinct, and generally excellent.

The two leading roles were in the capable hands of Virginia Hammond and Ernest Maupain, both of whom gave excellent characterizations. Miss Hammond handled a difficult part calling for varied emotions in an impressive and convincing manner, while Ernest Maupain, as the unscrupulous confidence man and professional gambler, gave a portrayal that was delightfully realistic. Betty Brown was charming and vivacious in the ingenue role, and Harry Beaumont handled the juvenile part capably. The supporting cast was strong and able, and the photography generally excellent.

The story is typical of plays of this class. Alys Wynne and Python Grant are two clever society swindlers. The opening scenes in Paris show them buncoing the Duc de Besval, the woman using her sensuous beauty as a lure and the man winning his fortune with marked cards. Alys has a daughter, Doris, who is being educated in a convent. The Duc, having lost his fortune, commits suicide, and the police get on the trail of the pair who swindled him. They flee to the United States. Doris, on a Christmas visit to her chum, Ysabel Maxwell, wins the love of her brother and they are married. In America the swindlers take the name of Granitt. Doris and her husband come over to look after his interests and decide to spend some time at Palm Beach. There they meet and become intimate with Python Grant, masquerading under his false name.

Later the scene changes to New York, where the two swindlers work the old familiar badger game on the young husband. Not satisfied with their first haul they try for a repeat, threatening to disclose his conduct to his wife. It is at this moment that Alys discovers that the wife in question is her own daughter. She manages to keep the information from her and is able to effect a reconciliation between husband and wife. Later, she "squeals" on her companion, and he is taken away by the police. The picture closes showing Alys in the discard, and the following scene shows the young married couple reading of her death by suicide in the paper. Not knowing the circumstances it means nothing to them. E.

## "A CORNER IN COTTON"

A Five-Part Original Drama Featuring Marguerite Snow. Produced by the Quality Pictures Corporation Under the Direction of Fred J. Balshofer, for Release on the Metro Programme Feb. 21.

Peggy Anslee, Marguerite Snow, Colonel Robert Carter, Frank Bacon, Isabelle Rawiston, Zella Call, Charles Hathaway, Howard Truesdell, Willie Jackson, Lester Cucco, Aida Sherwood, J. W. Goldworthy, Richard Anslee, William Clifford, John Carter, Wilfred Roger, Mrs. Carter, Helen Dunbar.

This five-part offering is presented as an illustration of the privation caused by the inroads made by the boll weevil among the cotton crops of the South. There is little of privation and boll weevil, however, and much of the theatre adventures of the pretty young heroine. The picture at best can be called entertaining. Fred J. Balshofer has given it a most elaborate production, with plenty of beautiful settings and locations. It has been capably acted by a competent cast, headed by dainty Marguerite Snow.

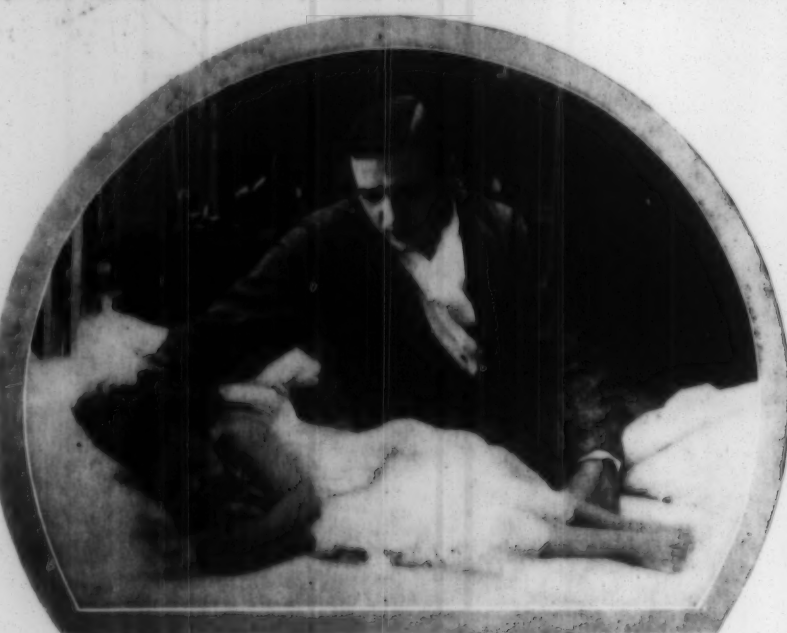
The story tells of a wealthy young girl of altruistic sentiments, who carries her belief so far that she even invades the cotton market and breaks the corner started by her father. In the end, of course, she finds love and is able to reconcile her father to her altruistic precepts. E.

## "HE DID AND HE DIDN'T"

A Two-Part Comedy, Featuring Roscoe Arbuckle and Mabel Normand. Produced by the Keystone Company under the Direction of Roscoe Arbuckle for Release on the Triangle Programme Jan. 30.

The Husband, Roscoe Arbuckle  
The Wife, Mabel Normand  
Her Old Schoolmate, William Jefferson  
A Second Story Man, Al St. John

We were not highly impressed with this picture. Roscoe Arbuckle has done and is capable of doing much better things. The story is based on a small idea, one that has been used in various forms many times before, and the manner in which it has been worked out contains nothing that is new or unusual. Furthermore it has been produced in such a manner that it is impossible to tell what is supposed to be real and what the fragment of a lobster-inspired imagination. A doctor and his wife receive a visit from an old schoolmate of the wife, and the doctor becomes madly jealous. For dinner that night they eat generously of lobster and, taking the theme of the husband's absurd jealousy, dream wild and extravagant happenings. It is these three dreams, complicated slightly by the advent of a burglar on the scene, that are supposed to provide the humor of the offering. The picture contains the rapidity of action which characterizes the output of this company, but has little that has not been done in the many Keystone comedies which have preceded it. E.



"LITTLE MARY SUNSHINE"—(PATHE).

and shows this inimitable funmaker in some of his best traits. There are many laudable features to the picture but the one outstanding one, the one that makes the biggest impression, is the fight at the end. We believe we are safe in saying that it is quite the most realistic fight that has ever been screened. It certainly has all the earmarks of reality, and if the Willard-Moran bout is half as exciting the spectators will get a little more than a run for their money. There was no fake about this fight. It reaches a climax when Roscoe Arbuckle throws a man through a brick wall, and a supporting pillar toppling over causes the collapse of the entire building. It was a funny sensational climax and one that produced roar after roar of laughter from an appreciative audience.

The picture carries a slight story, but the plot is the smallest feature of a Keystone comedy. The largest part, both literally and figuratively, is Roscoe Arbuckle. He was most ably supported by pretty Mabel Normand, Al St. John, and Minta Durfee. E.

## "THE HUNTED WOMAN"

A Five-Part Adaptation of James Oliver Curwood's Novel of the Same Name, Featuring Virginia Pearson. Produced by the Vitaphone Company Under the Direction of S. Rankin Drew, for Release on the V. L. S. E. Programme March 6.

Joanne, Virginia Pearson  
John Aldous, S. Rankin Drew  
Donald McDonald, Frank Currier  
Fitzhugh, Jr., George Cooper  
Bill Quade, Charles Wellesley  
Slim Barker, Ned Finley  
Paul Blackton, Harold Foshar  
His Wife, Mae Greene  
Marie, Billie Billings

Viewed as a whole this is a good picture, although it has several seemingly small features that could have been greatly improved upon. The main fault is that the climax of the story is disclosed too early, thus eliminating the suspense. The incorporation of an anticlimax always tends to lessen the strength of a story, and in this

bed in India the mistress of her newly made husband appears with a child. The young wife is so disgusted that she refuses to live with her husband and after a year or so flees secretly to America. While in Canada she receives word of her husband's death and rejoices in her new found freedom. Accidentally meeting an old friend she learns that her husband, or his exact double, is in one of the little towns in the far West, and resolving to settle the matter she journeys there. It is a rough construction camp and she accidentally falls into the clutches of the worst man in camp, only to be rescued by John Aldous, a writer. Bill Quade, the bad man, falls madly in love with her and resolves to have her. Joanne, the girl, and John Aldous fall in love, but the uncertainty as to the death of her former husband acts as a barrier. Donald McDonald, the guide, brings seeming proof of her former husband's death and she and Aldous are married. They leave for a honeymoon in the mountains and are followed by Quade and another bad man called Curley Rann, who turns out to be her former husband. A strenuous fight follows in which both Rann and Quade are killed, and the picture closes to the usual happy ending. E.

## "THE DISCARD"

A Five-Part Original Drama Written by Charles Michelson and Featuring Virginia Hammond. Produced by Essanay Under the Direction of Lawrence Windom for Release on the V-L-S-E Programme Feb. 28.

Alys Wynne, Virginia Hammond  
Python Grant, Ernest Maupain  
Keith Boorne, Harry Beaumont  
Doris Wynne, Betty Brown  
J. F. Smith, Charles Stine  
Duc de Besval, Patrick Calhoun  
Ysabel Maxwell, Gertrude Glover

"The Discard" is a well worked out thief drama, showing in great detail the manner of operations of two clever society crooks. It arrives at a strong dramatic climax when the woman thief discovers that through her machinations she is wrecking the life of her own daughter, who has been



## An Advertisement on V.L.S.E. by a Disinterested Business Investigator

By HENRY HALE, JR.

THE ETHRIDGE CO., NEW YORK

LIKE the way V. L. S. E. is working with the exhibitor.

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The "Open-Booking" Plan and "Minimum-and-Maximum" Price Policies; the sales promotion system; the advertising and publicity departments; the methods prescribed for salesmen—all favor the exhibitor.

This company insists that an exhibitor shall make money, not simply on some of their productions, but on every one of them.

To insure this, they leave the door wide open for an exhibitor to select the pictures which are best suited to his needs.

Then they go a step further and grade the price on each picture according to its box office value to the individual exhibitor showing it.

In other words, V. L. S. E. is operated from the exhibitor's viewpoint, rather than from the manufacturer's, to the end that every release of this organization shall be an absolute guarantee of profit to every exhibitor.

**V. L. S. E., Inc.**

## Gladys Hanson, in "The Havoc," Stirs Heart to Depths

GLADYS HANSON, famous on stage and screen, stirs the heart to the depths in H. S. Sheldon's powerful five act drama, "THE HAVOC," a story of love wrecked on the rocks of loneliness and passion—of a woman's reclamation—of the damnation of the despoiler.

Arthur Berthelet, director.



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**Essanay**

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## REVIEWS OF FEATURE FILMS

### "BEN BLAIR"

A Five-Part Drama by Will Lillibridge. Produced by the Pallas Picture Corporation. Under the Direction of W. D. Taylor for Release on the Paramount Programme.

Ben Blair ..... Dustin Farnum  
Florence Winthrop ..... Winifred Kingston  
James Winthrop ..... Herbert Standing  
Scott Winthrop ..... Lamar Johnstone  
Mrs. Scott Winthrop ..... Virginia Feltz  
John Rankin ..... Frank A. Bonn  
Tom Blair ..... F. Burns  
Ben Blair, the boy ..... Gordon Griffith

"Ben Blair" is an entertaining picture, even though it does not carry its opening tensely through to the finish, but it does serve to introduce to the public a boy marvel, Gordon Griffith. This youngster, who is only about eight years old, handles a most difficult role like a veteran star. His facial expressions are great, and his emotions seem to come right from the heart. This boy brings out all the pathos in the picture, as the legitimate child forced to bear and witness the brutal attacks of a drink-besodden father. Without a doubt this role is the most important in the entire production, even surpassing in effectiveness Ben Blair in manhood, which Dustin Farnum plays. The latter part is crude in its construction and offers Mr. Farnum little opportunity for any varied acting. Winifred Kingston and Herbert Standing give their usual finished performances. As Tom Blair, a drunkard, Frank Burns gives an excellent portrayal.

Throughout the settings are elaborate and picturesque and good photography discloses sharp and distinct figures, even though some of the scenes were taken under clouded skies.

At the beginning the story gives promise of being quite intensive and unusual, but toward the middle it evolves into commonplace society drama, and in places it is somewhat unreal in its hypothesis. For instance the little boy, Tom Blair, saves his life by creeping into a tunnel when his father sets fire to the house to burn the body of his illegitimate wife. In any ordinary course of circumstances this youngster would have been suffocated but he comes out and is rescued by a farmer, John Rankin, who afterwards adopts him. In youth he makes the acquaintance of a neighbor's daughter, Florence Winthrop, and as the years go by friendship develops into love. However, she goes East and becomes engaged to another man, but Ben follows and after much persuasion and bossing he takes her back with him. The usual irrelevant details prevent love from running its smooth course.



DUSTIN FARNUM AS "BEN BLAIR"  
(PALLAS-PARAMOUNT).

by his would-be widow. Nadia is now playing Potiphar's wife, and trying to recapture her Joseph (who looked more like Esau in a bathing suit). But, like the little boy in the song her husband was "Always in the way," so she pushed him off a cliff into the sea. Although in his second childhood he was a hardy old boy, for he clambered back and pulled Nadia over with him next time, when both struck the rocks. A grim bit of realism is discovered in the fact that William Sheerer, who played the role of the old husband, died before the film's release.

### "THE SOUL MARKET"

A Five-Part Original Drama Written by Aaron Hoffman and Featuring Madame Petrova. Produced by Popular Plays and Players Under the Direction of Francis J. Grandon, for Release on the Metro Programme Feb. 28.

Elaine Elton ..... Madame Petrova  
Oscar Billings ..... Arthur Hoops  
Jack Dexter ..... Wilmoth Merkel  
Dick Gordon ..... Fritz De List  
Griggs ..... Franke Franke  
Sam Franklin ..... Charles Brandt  
Harvey Thench ..... Charles Mack

It seems unfortunate that for an emotional actress of the calibre of Madame Petrova stories are not found commensurate with her ability. This fact is emphasized when she appears in a picture as unreal as "The Soul Market." The story contains the basic ideas for a good picture, but the manner in which it has been developed keeps these ideas so effectually buried that they never see the light of day. We also believe it is weak construction to carry a story along to a certain impossible conclusion, only to suddenly apprise the audience that it was "all a dream," and then drag in the regular, stereotyped happy ending. Were this story developed in printed form it would be found as a paper backed novel on the bookstands selling at 10 cents. From a pictorial standpoint it falls in the same class. To cast Madame Petrova in a picture of this kind shows as much judgment as for Sarah Bernhardt to appear in "Bertha the Sewing Machine Girl."

From a technical standpoint the picture has been well produced, with effective and at times elaborate settings. The acting of Madame Petrova in the leading role was at all times effective, but the unnaturalness of the story gave her little opportunity to be impressive. Arthur Hoops scored as the theatrical magnate, and Wilmoth Merkel was fair as the young lover. The balance of the cast handled minor parts well.

The story tells of a musical comedy star who refuses the advances of all the wealthy men who seek her out. Jack Dexter, a young and wealthy society man, falls madly in love with her, and all other means of reaching her proving futile at last arranges things so that he obtains a position as her chauffeur. In an accident the singer sustains a sprained ankle and Jack takes her to his home nearby, where he carefully nurses her for two weeks, though still in his position as chauffeur. Billings, a theatrical magnate, also in love with the singer, proposes marriage and says that if she does not accept him he will fix it so that she never sets foot on a Broadway stage again. Under these circumstances, Elaine, the singer, writes him a note of acceptance. After giving it to the maid to dispatch she falls asleep and dreams in great detail of being married to Billings and the unhappy life she leads with him. On waking up Jack appears, for besides being chauffeur, he has acted as nurse, lady's maid, and has the run of the house generally, invading the private apartments of his employer without compunction, and the singer falls into his arms. Billings appears and finds them in this position and accepts this as his dismissal. Jack then discloses his real station in life, and a supposedly happy marriage follows.

### "UNTO THOSE WHO SIN"

A Sociological Photoplay (In five parts) Featuring Fritz Brunette. Author, James Oliver Curwood. Director, William Robert Daly. Sellig Red Seal Feature Released on the V-L-S-E Programme, March 6.

Nadia ..... Fritz Brunette  
Pierre Dupres ..... Al. W. Filson  
Miss Dupres ..... Lillian Hayward  
Mabel ..... Marion Warner  
Stakes ..... Edw. J. Piel  
Ashton ..... Earle Foxe  
Phillip Morton ..... George Larkin  
Ames Lawlor ..... William Sheerer  
Jules Villars ..... George Hernandez  
Isabel ..... Louise Sothorn

In spite of its portentous title, "Unto Those Who Sin," is neither an impressive, nor oppressive sermon. On the contrary it is a carefully constructed vehicle for Fritz Brunette, deftly designed to display her emotional talents and physical charms to the best advantage during five reels. James Oliver Curwood, the author, has evidently been re-reading his Zola, and in transplanting a sordid section of Paris to Chicago he is dramatic in detail if not entirely realistic. Nadia, the heroine, might well be Nana's Grand-daughter, and her brandy-soaked father is effectively played by Al. W. Filson, of the famous old vaudeville team of Filson and Errol.

Barring her blackened brows and tendency to "theadabara" her eyes, Miss Brunette achieves a sympathetic characterization of the slavey stenographer, ground between the typewriter and the tenement, so to speak. She dutifully delivers her earnings to drunken Dad, until he so far sobers up as to shoot his frowzy wife's paramour; whereupon Nadia decides that this is no place for a dipsomaniac's daughter, and goes to live with a flashy girl friend, who initiates her into the "gay life" of the Loop district. At her very first appearance—in borrowed raiment at that—she lands a young millionaire from Kenosha or Kokomo (judging by the cut of his coat) who obligingly dies of heart disease at the end of the second reel, leaving her a luxurious widow with a mansion, a maid and oodles of money.

Just why Nadia did not let well enough alone, but insisted on crowding her matrimonial luck, is a phase of feminine psychology which Mr. Curwood does not explain, but probably it was inherited tendency from the maternal side of the Dupres family. Next we see Nadia, as a beach siren, in a costume that makes her look quite the candy and the boys, old and young, fairly fall for her. Here she develops the traits of a misleading lady, and through trying to play three suitors on the string at one time she loses her prize catch. Whereupon, in a fit of pique, she marries another millionaire, a doddering old fossil who refuses to cash in promptly in spite of tropical trips, overdose of sleeping potion and like delicate hints handed him



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## REVIEWS OF FEATURE FILMS

## "FOR A WOMAN'S FAIR NAME"

A Five-Part Drama by Marguerite Bertsch.  
Produced by the Vitaphone Company  
Under the Direction of Harry Davenport.  
Starring Robert Edeson. Released  
on the V. L. S. E. Programme, Feb. 28.

Pierce ..... Robert Edeson  
Vivien ..... Eulalie Jensen  
Alicia ..... Belle Bruce  
McGregor ..... Harry Morey  
Bolles ..... William Dunn  
Coombs ..... Jack Brown

"For a Woman's Fair Name" is one of the most realistically staged productions that we have seen for some time, and moreover a cast of ability handles the various roles most effectively. Robert Edeson gives his usual masterful performance as the husband of the erring woman. Eulalie Jensen gives an excellent interpretation to the latter part, but William Dunn as Bolles, the drug fiend, offers one of the best characterizations. At all times he acts with discretion, avoiding all tendencies toward artificiality. As Alicia, Belle Bruce is quite pleasing, and Harry Morey as McGregor is also deserving of credit.

Throughout the entire picture everything has been done with an eye to artistic values, and the results are most pleasing. The exterior settings are unusually picturesque, spacious gardens and lawns and a pretty villa predominating. The interiors are massive and serve their purpose very well. In no place is there the least bit of stunting discernible, and the picture throughout is entirely clear and distinct, due to photography well above the average.

A somewhat shallow plot is made into an effective picture largely through the able direction of Harry Davenport. The theme has been well worked out, but the key to the situations is too weak to permit any great amount of intensity in the development of the plot.

The idea that a woman's life can be almost ruined by a very slight indiscretion does not impress very greatly, and it is upon such an incident that the story is based. The woman, Vivien, goes out automobiling with an old friend, McGregor, and, as the result of an accident she is compelled to remain at a hotel over night. Her escort's half brother, Bolles, a dope fiend, is entertaining friends at the resort, and with devilish intent he signs the register for his brother under the name of Mr. and Mrs. McGregor. Bolles is afterward engaged as the private secretary of Vivien's husband, Pierce, and with threats of disclosing the episode he manages to thwart his brother's love affair with Pierce's sister, Alicia, who thinks that McGregor is casting her aside. Half-crazed by a drug, Bolles accidentally shoots Alicia and later kills himself. The truth is then disclosed, Pierce forgives his wife, and Alicia and McGregor find happiness in love.

## "THE UPSTART"

A Five-Part Satirical Comedy Featuring Margaret Snow and George Le Guere.  
Adapted from the Play of Thomas Barry by June Mathis. Produced by Rolfe Photoplays, Inc., under the Direction of Edwin Carewe for Release on the Metro Programme, Feb. 7.

Beatrice Mitchell ..... Marguerite Snow  
Coventry Petmore ..... George Le Guere  
Judge Mitchell ..... James Lackaye  
Rev. James Mitchell ..... Frederick Sumner  
Larry Price ..... Frederick Sittenham

"The Upstart" is a good satirical comedy, although we believe that it would have been greatly improved had it been treated in a gentler manner and with a considerable increase of short, witty sub-titles. The odd part about the picture was that, though a satirical comedy, it was based on a sound fact: and handled in a slightly less brusque fashion would have become a serious drama, setting forth a great truth. This was that searching truth applied to marital difficulties in the home world. In many cases, render the divorce court unnecessary. As it is, the picture is amusing, interesting, and entertaining, and therefore fulfills its mission and the reason for its creation.

Marguerite Snow, in the leading role of the minister's wife, who is treated with cold dignity rather than the accepted and accustomed familiarity of the marital tie because her husband believes that it is marital familiarity that causes divorce, is pleasing at all times. George Le Guere, as the young fanatic, who advances the theory of happiness as the panacea for the divorce evil, handles his part with vigor, force, and enthusiasm, and, though his doctrines are absurd, his manner of implanting them is strenuous, to say the least. James Lackaye handled the part of the divorce court judge capably. The direction was good, especially the staging of the rain-storm scenes and the selection of the exterior locations.

Coventry Petmore, a callow young man, awakens in the morning with an inspiration direct from Heaven that he is to go out into the world and preach the evils of divorce. Deserting his wife and baby, he hurries to his father's house and announces his intention. His father, realizing the absurdity of his mission, sends him to Judge Mitchell, of the divorce court. The judge's son, a minister, believes that divorce is caused by undue familiarity between husband and wife, and treats Beatrice, his red-blooded young mate, with coldness and dignity when she demands love and affection. The result is that she falls in love with the chauffeur and plans to run away with him. It is at this stage that Coventry arrives, and, sensing the situation, resolves to prevent the climax. He persuades Beatrice to go to her husband and openly tell

him that she is in love with another man, alleging that if her husband really loves her, he will say that, if she really loves the other man, she may go with God's blessing. Beatrice avers that if her husband should say that no woman in the world would ever leave him. Coventry then goes to the minister and, citing a supposititious case, implants the same thought. When it comes to the crisis, however, the minister shows a yellow streak, and considers the shame and disgrace above everything else. Beatrice departs with the chauffeur. Coventry has previously fixed the car so that it breaks down at the gate, and a sudden, severe rain-storm forces the elopers to return to the house, where the whole plot is disclosed. Coventry is given a good trouncing by the judge and thrown out into the storm; the minister loses his dignity, and, picking his wife up in his arms, carries her home. Coventry returns home to find that his own wife has eloped with his father's chauffeur. At first he is dumfounded, but the picture closes with him still asserting the truth of his theory.

## "THE PRICE OF MALICE"

A Five-Part Original Drama Featuring Hamilton Revelle and Barbara Tennant.  
Produced by Rolfe Photoplays, Inc., Under the Direction of O. A. C. Lund, for Release on the Metro Programme Feb. 21.

James Clifford ..... Hamilton Revelle  
Grace Weston ..... Barbara Tennant  
Captain Mills ..... William Davidson  
Lady Marion ..... Helen Dunbar  
Lord Deuberry ..... William Calhoun  
Carson ..... Frank Glendon  
Carman ..... Hugh Jeffrey  
Colonel Brendon ..... William Heck

"The Price of Malice" is a good picture, interesting, well acted, and excellently well staged. Though the story is somewhat slight, hinging around some important State papers, but it has been worked out in a convincing and capable manner. Mr. Lund's direction was able, although we believe the picture would have been improved had he merely indicated the wreck of the yacht rather than trying to show it in miniature, with the accompanying atmosphere of artificiality.

Hamilton Revelle, in the leading role of Detective James Clifford, was impressive and pleasing. His work was good throughout. Barbara Tennant pleased in the leading feminine role, and William Davidson scored as Captain Mills. The supporting cast was consistently good, and the photography was excellent. We believe that the director, with a little more trouble, could have made many of his locations much more effective, especially those scenes taken in the snow covered woods.

The story is based on the theme of jealousy. Captain Mills, as an assistant to the chief of the general staff of the army, becomes madly jealous of Detective Jim Clifford, who is known as the best man in the service. Mills takes an important State paper from the safe and says that it has been stolen. Clifford is assigned to the case, and the picture then goes on to show in great detail the manner in which he finally discovers the paper and the disgrace of Mills. There is a love interest introduced, in which Clifford also wins the girl with whom Mills was in love, that adds much to the interest of the story. Taken all in all, it is a good picture.

## "THE STRANGE CASE OF MARY PAGE"

The Fifth Episode in This Fifteen-Part Serial Adapted from the Story of Frederick Lewis by H. S. Sheldon and Featuring Edna Mayo and Henry B. Walthall.  
Produced by Essanay Under the Direction of J. Charles Hayden, for Release on the General Film Programme.

Philip Langdon ..... Henry B. Walthall  
Mary Page ..... Edna Mayo  
Dave Pollock ..... Sydney Amesworth  
E. H. Daniels ..... Harry Dunkinson  
Prosecuting Attorney ..... John H. Cosser  
Dan Page ..... Frank Dayton  
Mrs. Page ..... Frankie Raymond

"The Alienist" is the title of the fifth episode in this serial, dealing with a mysterious murder and the trial of the beautiful young actress accused of the crime. The outstanding feature of the whole production, so far as it has been shown, is the manner in which the suspense is sustained through the various episodes. The story is being told in a unique and novel manner for a moving picture. It is nothing more or less than a newspaper account of a big trial, the main scene being laid in the courtroom and all of the various angles of the story being brought out by the testimony of the various witnesses.

In this episode it is shown that Mary Page has been a frequent victim of what the psychologists call "repressed psychosis," a complete loss of consciousness in which she performs various acts of which she has no recollection when she returns to her normal mind. Great emphasis is laid on this point by her lover, Philip Langdon, who is also her attorney, and he makes the assertion that even if Mary did commit this murder, which the defense does not admit, she cannot be held responsible for the crime because it was committed under this peculiar mental state. The witness then goes on to tell in great detail the history of the defendant's mental condition as he has observed it through a course of years, beginning with the first instance when she was seized by her drunken father, and bringing it down to the present time. It is a mighty interesting episode, replete with action and entertaining from start to finish.



# REVIEWS OF FEATURE FILMS

## "THE STRANGE CASE OF MARY PAGE"

The Sixth Episode in This Fifteen-Part Serial Adapted from the Story of Frederick Lewis by H. S. Sheldon, and Featuring Henry B. Walthall and Edna Mayo. Produced by Essanay Under the Direction of J. Charles Hayden, for Release on the General Film Company Programme.

Philip Langdon ..... Henry B. Walthall  
Mary Page ..... Edna Mayo  
Dave Pollock ..... Sydney Altmann  
E. H. Daniels ..... Harry Dunkinson  
Prosecuting Attorney ..... John H. Cosmar  
Dan Page ..... Frank Dayton  
Mrs. Page ..... Frankie Raymond

"The Depths" is the subtitle given to this episode, and though it is largely taken up with repetitions of parts that have gone before, still it serves to bring out with greater emphasis important events that occurred on the night of the murder. A part of the episode is taken up with the conclusion of the testimony of the alienist which formed the major part of the last episode, and then continues with that of the manager of the theater in which Mary was playing. The most important facts brought out were that Mary carried a revolver on the night of the murder and made the open assertion that she would use it on Pollock if he repeated his former offense, and that her father, under the influence of liquor as usual, was in the immediate vicinity of the hotel at the time the crime was committed. The episode is interesting throughout and serves to greatly increase the suspense with which the picture teems. So far there has only been the slightest possible clue as to who committed the mysterious murder. There is one thing assured, however, and that is that it was not done by Mary Page. All of the testimony brought out by the defense so far would tend to substantiate that fact. This serial is proving more and more interesting with each episode and the suspense seems to increase rather than diminish.

## "THE WITCH"

A Five-Part Adaptation of Victorien Sardou's Play of the Same Name, Featuring Nance O'Neill. Produced by William Fox Under the Direction of Frank Powell, for Release Feb. 27.

Zora Fernandez ..... Nance O'Neill  
General Mendoza ..... Alfred Hickman  
General Fernandez ..... Frank Russell  
Pedro ..... Macey Harlan  
Dolores ..... Jane Miller  
Isha ..... Ada Neville

In "The Witch" Frank Powell has produced a fine picture, replete with realistic Mexican atmosphere, well worked out mass effects, beautiful settings and locations and some extra good lighting effects. The latter in some places were especially good and fully up to the standard of the best that is now being shown on the screen. Their artistic value has been greatly enhanced by toning the film a soft sepia, which permits of a gradual merging with the background without affecting the detail of the object which the arrangement of lights seeks to emphasize.

We believe that the picture could have been greatly improved by a more frequent use of close-ups, as much of the effect of Miss O'Neill's acting was lost by her being placed too far away from the camera. This was particularly true in several of the emotional scenes. We also believe that the scenes leading up to the climax of the picture were staged in an exceedingly theatrical manner. They gave the impression of being forced in order to obtain the effect.

Mr. Powell has shown great judgment in the selection of his exterior locations, many of which were of great beauty, the scene in which Zora first meets Riquis being an especial example of the value of scenic beauty when used as a background. Taken all in all, it is a well produced picture and one for which the director deserves the utmost credit.

Nance O'Neill in the leading role did a consistently good piece of acting from start to finish, displaying with rare finesse the emotions of a passionate and beautiful woman deceived by her lover. It was a fine piece of characterization. Alfred Hickman

was pleasing as the vengeful Mendoza, and Macey Harlan did a good bit as Pedro, the peon. The supporting cast was consistently good and included, besides those mentioned, Harry Kendall, Stuart Holmes, Robert Wayne, Jane Janin, and Ada Sherin. The photography throughout was most excellent.

The story is of the tragic French school and tells of a young, beautiful Mexican girl whose father had taught her the mysteries of hypnotism. Judging from her methods in the picture, he had not taught her much. He that as it may, however, she used her teachings to heal the poor and destitute and thus gained the reputation of being a witch. General Mendoza posted a proclamation that any man seen conversing with her would be hanged and any woman confined in the dungeon for life. The prospective son-in-law of the governor of the province falls in love with her and is caught on the eve of his wedding. Zora in order to save his life confesses that she ensnared him by the aid of her hypnotic powers, and is condemned to be burned at the stake. Previously she has learned that he is to marry the daughter of the governor, and immediately after the ceremony puts the girl in a cataleptic trance. As she is about to be burned at the stake the condition of the young girl is discovered, and Zora's life is spared provided she saves the life of the other. This she does before the whole populace, and the picture closes showing her shunned, loathed and feared by every person in the village.

## "HOP, THE DEVIL'S BREW"

A Five-Part Drama Adapted from the Saturday Evening Post Stories of Rufus Steele, by Lois Weber. Produced by Bluebird Photoplays, Inc., under the Direction of Phillips Smalley for Release Feb. 14.

Ward Jensen ..... Phillips Smalley  
Lydia, His Wife ..... Lois Weber  
William Walters ..... Charles Hammond  
Con Leech ..... Juan de la Cruz  
Jane ..... Marie Walcomb

The Smalleys have given this picture a good realistic production. The story of opium smuggling on the Pacific coast and the efforts of the government officials to combat it, is told in a convincing dramatic manner that not only shows the evil caused by this insidious drug, but presents the subject in an interesting manner. We have no objection to screen sermons as long as they are entertaining and provided this feature is not made subsidiary to the sermon. And this is one of the many admirable features of this production. The story has been made so interesting and at times so dramatic that one scarcely realizes until the picture is ended that a sermon has been preached and that a lesson has been taught.

The picture gains great strength from the fact that it was produced in active co-operation with the customs officials engaged in the exciting and thrilling fight of keeping opium out of the country. We should say that even much of the story has been based on fact, for though it is supposed to be fictitious it is human enough to be real.

It shows in great detail the workings of a gang of opium smugglers and the methods used to get the drug into the country, also the methods used by the customs officials to circumvent them. Ward Jensen, an inspector in the customs service, returns home from a six months' trip to China to find that his wife has changed in her feelings toward him. He discovers that she is making mysterious trips away from home when he supposed to be absent. It develops that she is an opium fiend and in the toils of her maid, who is blackmailing her in order to keep the matter secret. It is also shown that her father is the head of the gang which is smuggling the drug into the country. Jensen discovers and seizes a large quantity of the drug as it is about to be smuggled ashore from one of the trans-Pacific liners, but does not obtain all of the shipment. In the seizure one of the gang is mortally wounded and makes a death bed confession implicating Lee Gow and Con Leech, the latter a stevedore and confederate of Waters, the gang leader. A

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raid is made on Lee Gow's joint and Jensen finds his wife.

Later by means of the cablegrams that have been received from China he discovers that his father-in-law is the head of the gang. The latter confesses and tells how the next shipment, which is due in a few days, may be identified, and then commits suicide. With the leader gone the gang soon breaks up and Jensen and his wife renew their old relations. The picture was lacking in one point, for it showed Mrs. Jensen doing without the drug, without explaining the manner in which she was cured of the habit. This is only a slight point, however, and should not detract from the general merit of the whole production. The picture was ably acted by Phillips Smalley and Lois Weber in the leading roles, and the supporting cast was capable and efficient. The photography was good.

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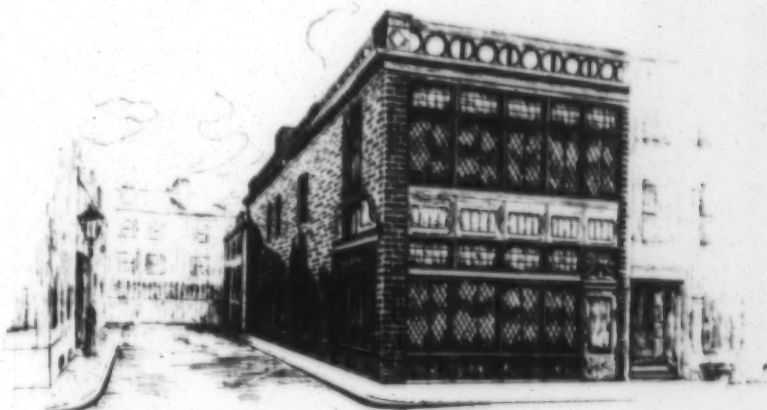
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The second month's releases of Paramount-Burton Holmes Travel Pictures promise an even greater variety than the first month's successes. Three of this new quartette of Paramount-Burton Holmes releases are devoted to California, yet never was a state more adapted to varied picturization, stretching as she does from the Mexican line—where semi-tropical conditions control not only the scenic elements but the human as well,—to the snow-clad peaks of Mount Shasta, the giant forests of the world's biggest trees and taking en route the gaudies and frivolities of one of the most cosmopolitan cities on earth, San Francisco.

The fourth subject differs as much from the other three as they do from each other, for Mr. Holmes will take his fellow travelers back into Arizona, where in the forest he will stage a veritable drama, where the actors are all real men and a real woman, playing the very real and very romantic drama of their exciting and oft-times perilous daily lives.

### "SOCIAL PIRATES" READY

"Little Monte Carlo" Marks Start of Kalem's Series by George Bronson Howard

"The Social Pirates," which marks George Bronson Howard's debut as a writer especially for the screen, will begin its life on March 27, when Kalem releases "The Little Monte Carlo," first in the fifteen two-reel episodes. Marin Sais and Ollie Kirkby, stars of numerous screen successes, will divide honors in "The Social Pirates," supported by a cast, including such picture favorites as True Boardman, Frank Jonsson, Thomas Lingham, Paul C. Hurst, Edward Clisbee, and Joseph Marber.

The author of "Snobs," "An Enemy to Society," and the widely talked of novel, "God's Man," has chosen a startling theme for the Kalem series. "The Social Pirates" are two sharp-witted and beautiful young women, bound by a compact to right the wrongs of the helpless who have fallen prey to the unscrupulous schemers of the social world. Their mission leads them into all sorts of amazing adventures in exposing the frauds and parasites who prey on the unsophisticated. Each two-reel episode tells the complete story of a different experience encountered by the girls.

The stories of "The Social Pirates," fictionalized by Hugh C. Weil, will be published in a list of newspapers covering the country, and headed by such papers as the New York World and the Chicago Record-Herald. The Buffalo Times Syndicate is responsible for the newspaper backing that will be given "The Social Pirates." The list of other advertising aids includes many innovations. It is topped by a twenty-four sheet stand that is pronounced by experts one of the most striking ever issued with a film production.

### KLEINE LEAVES CANDLER

New York Branch Office to be Removed to Godfrey Building

It has been decided to remove the George Kleine, New York branch office, from the Candler Building to the new Godfrey Building, Forty-ninth Street and Seventh Avenue. The change will be made about March 15 to 20. This will place the Kleine branch office right in the heart of filmdom, the Godfrey Building having been constructed especially for this class of tenants.

The suite selected for George Kleine was laid out with a view of catering to the special needs and on a scale commensurate with the big volume of business handled by the down town office. All the departments, sales, film, and posters, will be connected with each other on the same floor. The matter of a projecting room is still in abeyance.

Spacious fire-proof vaults for films, naturally lighted rooms for posters, will enable exhibitors to make a comprehensive selection, and well equipped reception quarters, accounting departments and roomy private offices will give Manager Raynor offices surpassed by none in the film world.

### NEW INCORPORATIONS

ALBANY, N. Y. (Special).—To THE DRAMATIC MIRROR.—Certificates of incorporation for the following newly formed theatrical and motion picture enterprises were filed with the Secretary of State this week:

Tess Amusement Company, Queens County. Theatrical and motion picture exhibitions. Capital, \$1,000. Director: Max Singerman, Cecil Labenstein, Ellis Arndt, 535 West 151st Street, New York City.

New Plaza Theater, Inc. New York City. To conduct motion picture theaters. Capital, \$1,500. Directors: Hyman Rubin, Rachmiel Rubin, Max Rubin, 102 Delancey Street, New York City.

Black White Film Company, New York City. Theatrical and motion pictures. Capital, \$2,000. Directors: Alexander H. Meyer, Emanuel Pfefferling, Charles C. Morrison, Eighty-sixth Street and Broadway, New York City.

James A. Hearn and Son, Incorporated. New York City. Dry goods, department stores, also to maintain theaters and motion picture houses. Capital, \$1,200,000. Directors: George E. Schanck, Donald H. Cowi, Clarkson Cowi, Herbert D. Greims, 20 West Fourteenth Street, New York City.

Ridgewood Operating Company, Brooklyn, N. Y. Contracting, theatrical, vaudeville and motion picture business. Capital, \$1,000. Directors: Joseph P. Tollins, Louis Jacobson, Louis Freudenberg, 453 Fifth Avenue, New York City.

Overland Film Producing Company, Buffalo, N. Y. Motion pictures. Capital, \$10,000. Directors: James C. Cliney, F. Clair Smith, Harold Herriman, Buffalo, N. Y. A. and S. Amusement Corporation, New York City. Theatrical and motion pictures. Capital, \$3,000. Directors: Jack Allen, Solon Schiller, Adolph C. Harkness, 1493 Broadway, New York City.

Feinberg Amusement Corporation, New York City. Theatrical and motion pictures. Capital, \$5,000. Directors: Abe I. Feinberg, L. May, J. Goldberg, 1493 Broadway, New York City.

The Serial Film Company, New York City. To conduct a general motion picture business in all its branches. Capital, \$100,000. Karl F. Deltz, Bernard F. Conaghan, Raymond D. Fuller, 2153 Amsterdam Avenue, New York City.

Jack Singer Company, New York City. Theatrical, musical, vaudeville, burlesque, and other stage productions. Capital, \$15,000. Director: Jack Singer, Rud. K. H. Nicka, Leon Laski, 160 Broadway, New York City.

Stereoscope Film Corporation, New York City. To produce motion picture films of all kinds. Capital, \$10,000. Directors: Thomas F. McMahon, Stella M. Kelleher, Bailey C. Elliott, 1400 Broadway, New York City.

Melville Rosenow, Inc., New York City. General theatrical business. Capital, \$500. Directors: Melville Rosenow, Albert Rosenow, D. Kern Einfurer, 301 West 108th Street, New York City.

Hill Laboratories, Inc., New York City. A general motion picture business. Capital, \$100,000. Directors: Charles Hill, Charles Kelly, Ferdinand Schreff, 1331 Prospect Avenue, New York City.

Brook Feature Film Corporation, New York City. Theatrical, vaudeville, and musical features. Capital, \$500. Directors: William A. Kane, Henry A. Gilmore, E. M. Sleek, 52 Wall Street, New York City.

Wink-Brock International Film Company, New York City. Theater proprietors and managers, and motion picture business. Capital, \$1,000. Directors: Edward M. James, Milton M. Eisenberg, Agnes R. May, 2 Rector Street, New York City.

GEORGE W. HERRICK.

### ALICE BRADY A BUSY LADY

The screen version of "The Quick or the Dead," with Alice Brady in the star role, has been put off until the middle of June, in order that Miss Brady may have the featured part in the new spoken comedy, "Little Comrade." This piece, written by Burton R. Stevenson, will be produced early next month by William A. Brady. It is to have a thorough trial out of town, with the intention of presentation in New York for a run at the beginning of next season. The spring engagement upon the "regular" stage disposed of Miss Brady will return at once to the movie drama. The actress will take no vacation this year, owing to the demand for her services in both branches of her profession.



MARY PICKFORD AS "PEPPINA" EATS SPAGHETTI A LA ITALIENNE.

### MARY AS A MONGOL

"Trip to Chinatown" Foreshadows Her Appearance in Another Character Creation

Miss Mary Pickford, who will soon be seen in a Chinese photoplay with scenes laid in New York, Jacksonville and Savannah, has engaged little Alice Lee, the Chinese girl at the Claridge hotel, to appear with her in some of the scenes. Alice Lee is an American born girl of 16, living at 32 Mott Street. Her father is a laundryman in Baltimore, but her mother and young sister live at the former address. Last Saturday Miss Pickford, Alice Lee and Miss Anna Pelton of the Claridge, spent the afternoon in Chinatown. The three motored down there in Miss Pickford's car, the actress desiring to make arrangements with Miss Lee's mother, and at the same time to purchase several costumes and other "properties" for the play.

The occasion proved a holiday for Chinatown, for one bright-eyed youngster recognized the film star and instantly the party was besieged by almost the entire population of the street. The children told Miss Pickford that she was prettier in real life than in the pictures, and others demanded to see Charlie Chaplin, whom they thought must be concealed somewhere in the car. Someone, doubtless a storekeeper who was afraid of his windows being crushed in, sent for the police and a squad of six were sent to keep off the crowds.

A restaurant keeper whose place adjoined the silk store in which the party took refuge, offered to escort them through a passageway into his place and thus escape the crowd, but this the actress refused. After a call on Mrs. Lee, whom Miss Pickford declares "lives on the ninth floor back of a four-story house," they made a hasty retreat from Chinatown. This probably foreshadows Mary Pickford in Chinese costume, to match her Japanese "Madame Butterfly" and Italian "Poor Little Peppina."

### CLAIMS CLARA KIMBALL YOUNG

Editor THE MIRROR:

DEAR SIR.—May I issue from the serenity of the Palisades for the first time since I arrived in America, almost two years ago, to correct an impression that has gone abroad as to the Paragon Corporation's relations with Miss Clara Kimball Young?

Miss Young is now and will be until August next appearing exclusively in the feature films of the Paragon company. We are just about to release "The Feast of Life," a new subject, in five reels, recently finished in Cuba.

What Miss Young's plans may be after the expiration of her contract with us at the time indicated, we do not know.

Before the expiration of our contract with Miss Young we shall present her successively in a number of big dramas now in preparation.

I trust you will not deem me intrusive in requesting you to acquaint your trade readers with the conditions as they are.

Thanking you, cordially, for any concession you may accord this communication, I am

Yours truly,  
MAURICE TORREUR,  
Paragon Film Corporation, Fort Lee, N. J.



## PACIFIC COAST FILM NEWS AND GOSSIP

BY MARCEL CONDON.

A one-reel animal comedy by Wallace C. Clifton, featuring Princess Olga Celeste and her trained leopards, is being directed by Manager Thomas Persons at the Selig Zoo.

Among things that actually happened in Los Angeles last week was the following incident: Dustin Farnum was working in a "Davy Crockett" scene near a cage in a local park zoo. Strolling leisurely along a pathway on the other side of this particular cage was J. Warren Kerrigan. There entered upon the scene a tourist automobile, the announcer of which proved himself to be an up-to-date film fan by his clarion announcement: "Ladies and gentlemen: On the outside of the cage you will see Dustin Farnum in a scene from 'Davy Crockett,' and on the inside of the cage you will see another well-known star, Warren Kerrigan." His audience came to immediate attention, but before they could thoroughly satisfy their curiosity, the announcer was pointing out the location of a hidden spring in another vicinity of the park.

Bessie Epton and Jack Pickford are working in a one-reel comedy just started by Marshall Neilan at the Selig Zoo.

George Beban's appearance with the Morosco company will be in the title role of "Pasquale," an Italian story. Myrtle Stedman is playing opposite him and William D. Taylor is directing. James Van Trees is the camera man with this company. He is the son of Julia Crawford Ivers, who directed "The Call of the Cumberlands" and "The Heart of Paula."

Frank Richardson, formerly of the American company, has replaced F. F. Aldis (who has gone to a watering place for his health) as assistant to Director Taylor.

Director Raoul Walsh of the Fox company announced his intention last week of going into New Mexico to get some scenes in a forthcoming picture, but instead, slipped away in another direction and married Miriam Cooper, formerly of the Kalem and Majestic companies. The surprise to friends of Mr. and Mrs. Walsh was a great and pleasant one.

Moe Morris, auditor of the West Coast Fox exchanges, and who never was out of New York city before coming to the Coast recently, was initiated into the life of the gay cowboy last week, when on a visit to Newhall he was induced to mount a horse. Much happened thereafter, all of which can be summed up in the brief sentence: He lost his hat, he lost his nerve and he lost his seat. There is nothing left to be said.

Otis Turner begins the direction of J. Warren Kerrigan this week in Lewis Tracy's story, "Son of the Immortals."

"Circus Sal" is the name of a new Universal serial in which Grace Cunard and Francis Ford will appear. Miss Cunard to take the title role.

Director Walsh and company, of the Fox studios, arrived from the East minus Theda Bara, and Publicity Director C. E. Rogers has been busy answering inquiries ever since, with the explanation that Miss Bara is detained in the East on a picture, but will probably be out here at the end of six weeks' time.

Director Oscar Apfel, William Farnum and company of thirty-five are back at the Fox Edendale studios after ten days in Rea Vista on scenes for "Hoodman Blind."

Edna May Wilson, who is eleven years old and the youngest ingenue on the screen, has the important role of the second female lead in Thomas E. Dixon's picture "The Fall of a Nation."

Anna Held was a visitor at the Dixon studios during her recent stay in Los Angeles.

Thomas H. Ince has leased Culver City's only picture theater, and, beginning soon, it will introduce the Triangle programme to its patrons.

The Keystone Company is working its big staff and big studios overtime in the endeavor to turn out enough comedies to supply the demand of the Triangle Programme. The need for speed is demonstrated by the following message which came from Mr. McCullough, of New York's Triangle office: "My vision of Heaven just at present is a place where there are enough Keystone."

Myrtle Gonzales is back at the Universal City after a threatened attack of pneumonia.

Lule Warrenton, of this same studio city, has been ill at her home for the last month with the same illness.

A Hollywood entertainment of note, which had Oliver Kehrlein, master exhibitor, in charge of arrangements, had the following prominent picture talent on its programme: Anna Held, Arthur Shirley, Carter De Haven, Sidney Dean, and Hazel Childers.

When Neil Shipman was introduced to the man who was to play the part of her father in the Vitaphone Blue Ribbon feature, "God's Country—and the Woman," she incidentally met, for the second time in her life, the man who is her godfather. Her first meeting with William Bainbridge was in Victoria, B. C. On that occasion, the baptismal waters were poured upon the head of the baby baptized "Neil"—and Mr. Bainbridge thereupon undertook the honor and responsibility of being her godfather. The Vitaphone studio in Hollywood was the place of the next meeting. And it was a mutual pleasure and an unique circumstance, the bringing of William Bainbridge and Neil Shipman together in the roles of father and daughter in the Curwood drama of the frozen North.

Kenneth McTaffey, the Lasky publicity director and a humorous magazine writer, was one of the entertaining speakers who helped build up the Actors' Fund during its recent week in Los Angeles.

J. Raymond Nye, formerly of the Biograph company, is playing heavies and leads with Jacques Jaccard's company at Universal City.

Rupert Julian has adapted Tennyson's "Maud" for the screen and is directing its five-reel picturization on the Universal lot.

"Walls," featuring William Desmond and Jane Grey, was shipped to New York last week by Thomas Ince. There is an Episcopal cathedral scene in this picture which received the approval of the Reverend Joseph H. Johnson, Bishop of Southern California, who came out to the studio to view the scene's making at the request of Mr. Ince in order that no mistake might be made.

F. F. (Duke) Aldis, who has been assistant to Director Wm. V. Taylor wherever the latter has worked, has had to resign his position with the Morosco company owing to a severe attack of rheumatism, which will make it necessary for him to spend several months in its treatment.

"Davy Crockett," featuring Dustin Farnum, reaches completion this week under Mr. Taylor's direction. As yet no picture has been chosen as Mr. Farnum's next vehicle.

Bianche Payson, the six-foot three policeman, with whom all visitors were acquainted on the Zone at the San Francisco Exposition, is to be found at the Keystone studio, at times working in pictures but frequently on the duty of looking after the young girls, who at times have to work there nights.

"Bessie," the temperamental bear at the Morosco studio, who made a dignified entrance one day last week into the executive offices of the company, which event resulted in the undignified and sudden disappearance of everybody in that section of the studio.

Practical jokes are popular among certain of the happy people out at the Fine Arts studio. In this group Douglas Fairbanks, Roy Somerville and Bennie Zeldman are the leaders.

Director Dick Stanton, on his completion of the "Graft" serial for the Universal company, will sever his connection with this firm and after a two months' rest will begin work with another company, contract with which will be signed upon Mr. Stanton's leaving the Universal. He is not divulging the name of his new connection as yet.

The Palace Theater on Seventh Street has been re-modeled and it opened Feb. 19th, as a home for Blue Bird proto-pays.

## CHAPLIN SAYS

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FINE ARTS "STILL" PICTURE STAFF

Left to Right, Top Row: J. Townsend and E. Rose.  
Bottom Row: P. W. Saunders, H. Dingman, J. E. Woodbury, C. S. Warrington, and  
W. B. Wright.



*Selig*

**"A SOCIAL DECEPTION"** Seeing is believing! Those who have viewed this Society Drama abounding in red-blooded action, have waxed enthusiastic. An all-star cast including Harry Mestayer, Eugene Besserer, James Bradbury, Al W. Filson and Vivian Reed enact important roles. Book through General Film Service.

## THE SELIG-TRIBUNE

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Twice weekly through General Film Service, The Selig-Tribune gets the news and shows it first!

### "HER DREAM OF LIFE" "UNTO THOSE WHO SIN"

A Selig Drama of Power and Pathos with a Succession of Heart-stirring Episodes. Book through General Film Service.

Miss Fritzi Brunette makes her initial debut in Selig Red Seal Plays in this unusual drama written by James Oliver Curwood. Book through V. L. S. E.

## SELIG POLYSCOPE COMPANY

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## Quick Response to the Great Charitable Appeal of the Motion Picture Campaign FOR THE ACTORS' FUND OF AMERICA

in its stupendous effort to raise \$500,000 in 15 weeks.

MARCUS LOEW B. S. MOSS AARON JONES

—Titanic triumvirate—Immediately volunteer percentages of receipts in their chains of vaudeville and moving picture theatres on Monday, May 15th, final and culminating day of the whirlwind, nation-wide movement.

Writing to Samuel Goldfish, Chairman of the Executive Committee, they voice these sentiments:

MARCUS LOEW:—"Every person identified in any capacity with the moving picture industry should welcome the opportunity to put the Actors' Fund of America permanently beyond financial need. I know no more worthy human charity. The men and women of the pictures will be proud and prompt, I am sure, in responding to the call. It is in their power to establish a new record in the history of American benefactions, and their only chance to help their fellows of the spoken drama. And the picture loving public can show its approval by packing the theatres of the country on May 15th."

AARON JONES:—"Success and good luck to this great philanthropic undertaking. It is with great pleasure that I donate ten per cent. of the gross receipts from all of our theatres for the motion picture campaign for the Actors' Fund of America on Monday, May 15th, 'National Tribute Day.' I want to see every theatre in the United States keenly interested in the work of collecting \$500,000 by May 15th. You will get the co-operation of every one in the film business, especially exhibitors, regardless of any business rivalry because the object is so noble a one."

B. S. MOSS:—"Consider me heartily in accord with all the other men in the film business in this humanitarian undertaking. I will do the best I can to foster and promote the campaign. It is with great pleasure that I offer what theatres are in our charge for the cause. Personally I thoroughly believe in this great philanthropy. I think the results will be immense, and that you will get the \$500,000 by May 15th."

**Let Every Other Member of the Industry, in Whatever Capacity, Exhibit An Equally Large Heart and Open Hand and Swell the Golden Flood!!**

Send Contributions to Commodore J. STUART BLACKTON, Treasurer, at the offices of the Finance Committee in Locust Avenue, Brooklyn, N. Y. Executive Headquarters, Motion Picture Campaign for the Actors' Fund of America, Room 704, 30 East 42nd Street, New York City.

SAMUEL GOLDFISH, Chairman.

## THE KINEMATOGRAPH AND LANTERN WEEKLY

The Original and Leading Journal of the Trade

240 pages Specimen Free 13,000 copies weekly  
Tottenham Street, Tottenham Court Road, London, W

## FEATURES ON THE MARKET

### PARAMOUNT PROGRAMME.

DATE	PRODUCER	PLAY	STAR
Mar. 2	Famous	Poor Little Peppina	Mary Pickford
Mar. 6	Lasky	To Have and to Hold	Mae Murray
Mar. 9	Pallas	Ben Blair	Dustin Farnum
Mar. 13	Lasky	For the Defense	Fannie Ward
Mar. 16	Morocco	Code of Maria Gray	Constance Collier
Mar. 20	Famous	The Man Who Found Himself	John Barrymore
Mar. 23	Famous	The Longest Way Round	Hazel Dawn
Mar. 27	Famous	Audrey	Pauline Frederick
Mar. 30	Famous	The Sowers	Blanche Sweet
Apr. 3	Pallas	Heart of Paula	Leahora Ulrich
Apr. 6	Lasky	The Race	Victor Moore and Anita King
Apr. 10	Famous	Molly Make Believe	Marguerite Clark
Apr. 13	Lasky	Under the Mask	Wallace Reid and Cleo Ridgley
Apr. 17	Famous	The Eternal Grind	Mary Pickford

### V-L-S-E. INC.

Mar. 6	Selig	Unto Those Who Sin	Fritzi Brunette
Mar. 6	Vitagraph	The Hunted Woman	Virginia Pearson and S. Rankin Drew
Mar. 13	Vitagraph	Hero of D 2	Charles Richman and Eleanor Woodruff
Mar. 13	Essanay	The Havoc	Gladys Hanson, Charles Dalton, and Bryant Washburn
Mar. 20	Vitagraph	The Two-Edged Sword	Edith Storey and Evert Overton
Mar. 27	Vitagraph	The Supreme Temptation	Antonio Moreno, Dorothy Kelly, and Evert Overton
Mar. 27	Essanay	Sherlock Holmes	William Gillette
Apr. 3	Vitagraph	The Vital Question	Virginia Pearson and Anders Randolph
Apr. 10	Vitagraph	Artie, the Millionaire Kid	Ernest Truex and Dorothy Kelly
Apr. 17	Vitagraph	A Rift in the Lute	Donald Hall, Dorothy Kelly, Harry Moray, Louise Beaudet, and Bobby Connelley
Apr. 24	Vitagraph	God's Country and the Woman	Nell Shipman, George Holt, and William Duncan

### EQUITABLE RELEASES.

Mar. 6	Shubert	As In a Looking Glass	Kitty Gordon
Mar. 6	Fremont	The Devil's Toy	Edwin Stevens and Adele Blood
Mar. 13	Shubert	The Unpardonable Sin	Holbrook Blinn
Mar. 13	Triumph	Man and His Angel	Jane Gray
Mar. 20	Brady	To Him That Hath	Robert Warwick
Mar. 20	Equitable	Passers By	Charles Cherry
Mar. 20	Paragon	The Hand of Peril	House Peters
Mar. 27	Equitable	The Struggle	Frank Sheridan
Apr. 3	Shubert	Velma	Robert Warwick and Frances Nelson
Apr. 3	Equitable	Her God	Gail Kane
Apr. 10	Paragon	The Feast of Life	Clara Kimball Young
Apr. 10	Equitable	The Chain Invisible	Bruce McRae
Apr. 17	Shubert	The Social Highwayman	Edwin August

Date subject to change on the following releases.

Feb. 21	Equitable	The Clarion	Carlisle Blackwell
Feb. 28	Triumph	Three Pairs of Shoes	Mary Boland
Mar. 6	Equitable	The Struggle	Frank Sheridan
Mar. 13	Equitable	Her God	Gail Kane
Mar. 20	Equitable	Passersby	Charles Cherry
Mar. 27	Equitable	The Chain Invisible	Bruce McRae

### PATHE EXCHANGE.

Week of March.

(Pathe) The Iron Claw, No. 3. Dr.	(Pathe-Balboa) The Red Circle, No. 14. Dr.
(Pathe) News No. 22. Top.	(Pathe) Siberia, the Vast Unknown. Scenic.
(Pathe) News No. 23. Top.	(Pathe) Some Views of Singapore. Scenic.
(Phonofilm) Luke Pipes the Pippins. Com.	

### PATHE "GOLD ROOSTER" FEATURES.

(Fitzmaurice) At Bay. Florence Reed.  
(Daly) House of Fear. Arnold Daly and Jeanne Eagels.  
(Fremont) The Greater Will. Cyril Maude and Lois Meredith.  
(Daly) The King's Game. Pearl White and Sheldon Lewis.  
(Jose) The Beloved Vagabond. (Colored.) Edwin Arden, Bliss Milford, and Kathryn Brown Decker.  
(To be announced) The Weavers. To be announced.  
(Jose) The Light That Failed. Robert Edson, Jose Collins, and Lillian Tucker.  
(Fitzmaurice) New York. Florence Reed, John Milner, Fania Marinoff.  
(Savage) Madame X. Dorothy Bonnell.  
(Whartons) Hazel Kirke. Pearl White, Bruce  
The Love Trail. Fred Paul and Agnes Glynn.  
(MacKenzie) The Precious Packet. Ralph Kellard and Lois Meredith.  
(Balboa) The Shrine of Happiness. Jackie Saunders Fitzmaurice, Big Jim Garrity.

### KLEINE-EDISON FEATURE SERVICE.

Feb. 16 (Kleine) The Scarlet Road, with Malcolm Duncan, Anna Q. Nilsson, and Della Connor.  
Feb. 23 (Edison) At the Rainbow's End, with Carroll McComas and Richard Tucker.

### METRO PICTURES CORPORATION.

Mar. 6. The Blindness of Love. Julius Steger.  
Mar. 13. Lovely Mary. Mary Miles Minter.  
Mar. 20. The Wall Between. Francis X. Bushman.  
Mar. 27. Her Great Price. Mabel Taliferro.  
Apr. 3. The Kiss of Hate. Ethel Barrymore.

### BLUBBARD PHOTOPLAYS, INC. RELEASES.

Mar. 6. Rupert of Hentzau. Henry Ainley and Jane Gail.  
Mar. 12. The Strength of the Weak. Mary Fuller.  
Mar. 19. The Yagul. Herbert Rosworth.  
Mar. 26. The Flirt. Marie Walcamp.  
Apr. 2. Tangled Hearts. Louise Lovely.

### FOX FILM CORPORATION.

Mar. 6. The Marble Heart.  
Mar. 13. Gold and the Woman.  
Mar. 20. The Bondman.  
Mar. 27. A Wife's Sacrifice.

### GENERAL FILM RELEASES

#### Monday, March 13.

(Bio. Reissue) The Lady and the Mouse. Dr.  
(Ess.) Strange Case of Mary Page. "The Perjury." Dr.  
(Lubin) The Butler. Com.  
(Selig) The Regeneration of Jim Halsey. 3-R.  
Dr.  
(Selig) Selig-Tribune, No. 21, 1916. Top.  
(Vita.) Putting Pep in Slowtown. Com.

#### Tuesday, March 14.

(Bio.) A Grip of Gold. 2-R. Dr.  
(Kalem) Ham Acres with Sherman. Com.

#### Wednesday, March 15.

(Bio.) The Rejuvenation of Aunt Mary. 3-R. Com.  
(Kalem) The Eveless Eden Club. Com.

#### Thursday, March 16.

(Lubin) The Gulf Between. 3-R. Dr.  
(Selig) Selig-Tribune, No. 22, 1916. Top.  
(Vim) Nerve and Gasoline. Com.

#### Friday, March 17.

(Kalem) A Flock of Skeletons. Com.  
(Knickerbocker Feature) Mismates. 3-R. Dr.  
(Vim) A Pair of Skins. Com.  
(Vita.) Freddy Aids Matrimony. Com.

#### Saturday, March 18.

(Kalem) The Girl Who Dared. "Hazards of Helen." Com.  
(Lubin) Dare Devil Bill. Com.  
(Selig) Toll of the Jungle. Wild Animal Dr.  
(Vita.) Miss Warren's Birthday. 3-R. Dr.  
Broadway Star Feature.

### UNIVERSAL FILM RELEASES

#### Sunday, March 12.

(Rex) His Brother's Pal. Two parts. Dr.  
(Victor) Love's Spasms. Com.

#### Monday, March 13.

(Nestor) The Deacon's Waterloo. Com.  
(Red Feather) "The Pool of Flame." 5-R. Dr.  
(Universal) Graft. "The Iron Ring." 2-R. Dr.

#### Tuesday, March 14.

(Gold Seal) Born of the People. 2-R. Dr.  
(Imp) Her Invisible Husband. Com.  
(Rex) The Bold Bad Buzlar. Com. Dr.

#### Wednesday, March 15.

(Animated Weekly) No. 11. Top.  
(Laemmle) Lonesomeness. Dr.  
(Victor) Orders Is Orders. 2-R. Com.

### Thursday, March 16.

(Big U) The Fatal Introduction. 2-R. Dr.  
(Powers) Sammie Johnson, Strong Man. Cartoon.  
(Powers) Safety First. Eds.

### Friday, March 17.

(Imp) Paterson of the News. 2-R. Dr.  
(Nestor) Across the Hall. Com.  
(Rex) The Cry of Erin. Dr.

### Saturday, March 18.

(Bison) The Iron Rivals. 2-R. Dr.  
(Joker) Muchly Married. Com.

### MUTUAL FILM RELEASES

#### Sunday, March 12.

(Beauty) Persistent Perival. Com.  
(Gaumont) See America First. No. 26. Scenic.  
(Gaumont) Keeping Up with the Joneses. Cartoon.  
(Vogue) More Truth Than Poetry. Com.

#### Monday, March 13.

(De Luxe) In the Web of the Grafters. Signal. 5-R. Dr.  
(Than.) The Fugitive. Five parts. Dr. No. 81.  
(Amer.) Overalls. Five parts. Com. Dr. No. 82.

#### Tuesday, March 14.

(Amer.) The Suppressed Order. 3-R. Dr.  
(Falstaff) Theodore's Terrible Thirst. Com.

#### Wednesday, March 15.

(Beauty) Plotters and Papers. Com.  
(Than.) The Whispered Word. 2-R. Dr.

#### Thursday, March 16.

(Falstaff) Rupert's Rube Relations. Com.  
(Mutual Weekly) No. 63. Top.  
(Vogue) Bungling Bill's Peeping Ways. Com.

#### Friday, March 17.

(Mustang) Curfew Corliss. 3 R. Western.  
(Cub) One the Rampage. Com.

#### Sunday, March 19.

(Gaumont) See America First. Scenic.  
(Gaumont) Keeping Up With the Joneses. Cartoon.  
(Beauty) Tips. Com.



## PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

The old questions of prices and screen credit, and of "producing my scenario just as written," are again bobbing up serenely and just as serenely will bob down again. The questions of prices and of screen credit can be dismissed with the oft-repeated statement that the dependable companies give dependable remuneration for dependable plots, while dependable companies grant screen credit to the deserving, more particularly in multiple-reel dramas. Despite the assertion of many real and near authors that their scenarios "are produced just as written," we must beg leave to take issue and to state that they are mistaken. Few, very few, plots are produced as written. More often they are produced as rewritten! There is a limited number of scenario technicians, and the supply does not seem to increase largely.

### A Question Answered—

Will original photoplays replace adaptations? Is a question asked by Robert Grau. It is easily answered. Original scenarios will not replace adaptations so long as the film manufacturers have hundreds of novels and short stories the film rights for which they have purchased. When the supply is exhausted, as it will be within a few years, then will the original scenario come into its own. And at that there is always a ready market for a real-for-sure original motion picture story.

### Word from Shannon Fife—

Shannon Fife, one of the best photoplaywrights in the business, who was a member of the Lubin scenario staff for a long time, has been rusticated in that dear Dallas, Texas, since Christmas. Mr. Fife has employed his time by finishing up three five-reelers, which he has placed in New York for early production. "I've turned down three offers to hook up permanently in New York," writes Mr. Fife, "because the free lance field for feature writers is very good right now. However, March may see me specializing again for one of the big feature companies." Mr. Fife's assertion that free lanceing right at present is most profitable is borne out by the statements of others of the "Old Guard" who have left staff work to browse around again in the general literary vineyard.

### An Author Quoted—

Jacob Wilk, manager Authors' Associated Agency, of New York, is quoted in a recent issue of the *Motion Picture News* as saying: "You, the big men back of the company, should make the scenario department your own particular pet, because you will find greater opportunities for improvement in that department than in any other branch of your organization. You have overlooked that branch, just as many of your competitors have. Were you to personally pay as much attention to that department as you do to the other angles of the business, you would solve the disturbing problem of distributing the cost of production. You would be able to show your studio directors how you want the scenario made, and you would make sure that they did not tamper with the stories once they had been given to them. If you gave the scenario department the personal attention it deserves, the unwarranted delay and procrastination that is usual would come to an end, because the author and his representative would be treated with the consideration that is due them. They would not be told that the scripts have been read when they have not been looked at, neither would they be compelled to wait weeks and months for an answer while the dust is accumulating on their scenarios. There is a film company that gives you a reply in a week after it receives a script. Instead of being the exception, this should be the rule. Scripts should not be lost or placed in the hands of irresponsible individuals who forget where they leave them."

### No Tiresome Delays—

"Once a story is accepted," continues Mr. Wilk, "there should not be a tiresome delay before the papers are prepared and signed and a check given to close the deal. There is no reason why authors and reputable agents are made to waste days and days, as at present, in getting consideration for their material. To date there has been a sufficiency of photoplay material,

and there has been no reason for conservation of resources; but the enormous output of features has eaten into this supply at an alarming rate; and now it is evident to the far-sighted producer that the original scenario writer should be encouraged. Just the contrary has been the condition in the photoplay world. The writer who submits a story that is worthy of production is frequently not treated with the consideration due him. It was the self-satisfied, blind attitude of the theatrical world toward new playwrights that helped greatly to make it easier for pictures to get the terrific hold they have on the public. Had theatrical managers welcomed the work of new play-makers instead of consistently closing their theaters to them, the public would not have tired of the theater so readily and found the motion pictures so popular. It may be wise for the picture producer to profit by the experience of the theatrical world and nourish the new and younger brains that want to write and produce photoplays. When you personally take an active interest in the scenario department you will find room for improvement in the personnel of the department. It frequently happens that one gets a report on a manuscript to-day that is vastly different from the opinion rendered three months ago."

### Difference of Opinion—

Some of Mr. Wilk's observations are well put, and others, in our humble opinion, are not. Many of the big men alluded to by the complainant do take an active interest in the scenario department. For example, William N. Selig personally reads and passes upon every story submitted to his company, and a like action is taken by J. Stuart Blackton and Albert E. Smith of the Vitaphone Company. Scripts submitted to Triangle are personally read by the managing directors, while Kalem and other concerns also pay perhaps more attention to the character and worth of the plots received than to any one other department. It is true that more than one film manufacturer is not inclined to cater to authors' agencies, preferring to deal directly with the writer, who has just as good, if not a better, opportunity to sell his output directly than through some intermediary. The leading film manufacturers do show their directors how they wish a scenario produced, and several film company heads actively participate in the filming of spectacular subjects. Scripts read by a majority of the leading motion picture concerns are promptly returned if unavailable. Scripts in all film editorial offices are read. It would be poor business not to read them, for many a time a nugget of gold is found and talent is uncovered. The trouble is that many writers of fiction who have begun to cater to Filmland, through agencies, come with a superior attitude. They condescend to submit supposed scenarios to the film companies. Very often this stuff has proven unsalable in the short-story market. These authors then cry to high heaven when their stuff is returned. "What? Me? James Owen Smithers, author of 'The Hot Waffle,' turned down by a mere film company? Perish the thought!" The sooner all the fiction stars learn to write acceptable screen stories, the sooner they eliminate dialogue, the sooner they learn that it is action that is wished for and not word paintings, the sooner they condescend to regularly visit motion picture theaters and study the screen productions just like they study the magazine output in their other line of work, why, then, the sooner will they succeed. The writing of photoplays should not be considered in a condescending way. The writing of photoplays is a distinct profession and art, if you please!

### A Horrible Example—

One of the best known novelists submitted an original scenario to a film concern. It was original, all right, but impossible for screen purposes. The film manufacturer, perhaps dazzled by the author's name and reputation, took the trouble to point out the faults, and received an insulting letter for his pains. Later another fiction writer was made an offer for the motion picture rights of one of his novels. He agreed to sell the screen rights provided he was given the assignment to adapt the plot for the screen. "I want to know that my story is properly set forth," he wrote. Well, to make a long story short, the author sent in his adaptation. It was not a scenario; it was a novelette. It was not even submitted by scenes. There were long notes of instruction on how to produce the story, what locations were essential, cautions about screen and poster credit, and an admonition that "this story must not be altered in any detail." It was not altered; it was returned. Now this particular author curses softly whenever motion pictures are alluded to. This is but one true example of many. A few less complaints on the part of the writers of fiction, a little less condescension, and more co-operation and a desire for knowledge, will cause complaints like that of Mr. Wilk to be less frequent.

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